

MEDICAL ELECTRICITY.—Very portable, and in every way complete Galvanic Apparatus, on the American construction, to be had of the Maker, JOHN DAVIS, Optician, Derby. Price 2l. 10s.
The above is securely packed in a neat mahogany case.

Sales by Auction.

Objects of Natural History, Apparatus, South Sea Curiosities, &c. the Property of C. A. TULK, Esq. deceased.

MR. J. C. STEVENS will, by direction of the Executors, **SELL BY AUCTION**, at his Great Room, 38, King-street, Covent-garden, on **TUESDAY**, February 20th, and following day, at 12 o'clock, a select **COLLECTION OF EXOTIC SPECIES**, containing many scarce and fine specimens, beautiful Madrepores, Corallines, Fungi and other Marine Productions, Minerals and Fossils, Birds; South Sea Curiosities, in Dresses, War Implements, &c.; Philosophical Apparatus, comprising a powerful Galvanic Battery for Electric Light, Hydro-Oxygen Microscope, Gas Microscope by Knight, Working Model of a Steam Engine, Electrical Machines, Telescopes, Objects for the Microscope, Books, Engravings, Pictures, and Miscellaneous.—On view the day prior and mornings of Sale, and Catalogues had.

GRAVESEND, KENT.

To Literary Men, Printers, Printers' Brokers, and Others.
MR. PAGE will **SELL BY AUCTION**, upon the Premises, 24, Monmouth, Gravesend, on **TUESDAY**, February 20th, 1845, for the **COPYRIGHT** of the **KENTISH INDEPENDENT**, a Weekly Journal, upon which upwards of 5,000l. has been expended during the past six years, and under judicious management may be rendered a profitable investment; together with the **GOODWILL** of the **JOB PRINTING BUSINESS**. Also the valuable **PRINTING MATERIALS** of a News and Jobbing Office, consisting of Type, from Caslon, Figgins, Thorogood, &c., in excellent condition; a double-cylinder Printing Machine, in good working order; a double crown Stanhope by Walker; a folio press by Hopkinson; 60 Column Gallies, Frames, Chases, and every material suitable to an office on a respectable scale.—To be viewed on Saturday, Monday, and Morning of Sale.—Catalogues, with specimens of the type, to be had on the Premises, and at the Auctioneer's Office, 25, Moorgate-street, Bank.

Valuable Specimens of Minerals, Gems, and Choice Crystals, Glazed Cabinets, &c., by order of a Gentleman, who has been many years collecting.

MESSRS. WHEELER & CO. are instructed to **SELL BY AUCTION**, at their Great Room, 38, Leadenhall-street, on **TUESDAY**, February 20th, at 1 o'clock precisely, without reserve, a valuable **COLLECTION OF MINERALS** and Crystals, comprising upwards of 3,000 specimens, among which are several choice Crystals—a variety of Agates, Calcedonies, and Jaspers, cut and polished—Gold, Silver, and other Metallic Ores. Also an excellent Microscope by Willketts, several Mahogany Cabinets, Glazed Cases, and a few Silver and Copper Coins, &c.
May be viewed the day preceding and morning of Sale, and Catalogues had at the Black Horse Tavern, 11, Oxford-street; and at Messrs. Wheeler & Co.'s, Auction and Estate Agency Office, 25, Leadenhall-street, City.

The Very Select Collection of Engravings of the late CHARLES HODGES, Esq. formerly of Frankfurt.

PUTTICK & SIMPSON, Auctioneers of Literary Property, will **SELL BY AUCTION**, at their Great Room, 191, Piccadilly, on **THURSDAY**, February 22nd, and following day, at 1 o'clock most punctually, the very select and extremely interesting **COLLECTION OF ENGRAVINGS** by the most celebrated Masters, including some of the more important works of

The Master of 1408 Albert Durer Ostad
Martin Schöen Giulio Rossone Swanevelt
Is. Van Mecken Rembrandt Hollar
Marc Antonio Berghem Vosterman, &c.
The Prints are of the highest quality as to impression and condition, and have been selected with great judgment from the Collections of Mr. Beckford, Lord Aylesford, Baron Erskine, M. de St. Motte Fouquet, and others of equal importance.—May be viewed on Tuesday and Wednesday next.

Catalogues may now be had of Messrs. Parker, Oxford; Deighton, Cambridge; Langbridge, Birmingham; Grundy, Liverpool; Stittie, Edinburgh; or will be sent on application to the Auctioneers.

Exceedingly Choice and Valuable Selection from the Library of an Eminent Literary Character.

MESSRS. S. LEIGH SOTHEBY & CO., Auctioneers of Literary Property and Works of Art, will **SELL BY AUCTION**, at their House, Wellington-street, Strand, on **MONDAY**, February 19th, and four following days, the very fine, important, and valuable **BOOKS**, selected from the Library of an eminent literary character; comprising charming specimens of Early Typography, including several First Editions of the Classics, Books printed upon Vellum, rare specimens from the Aldine, Elsevier, and other celebrated presses; early Voyages and Works on America, rare and important Works in the various Sciences, early French Romances of Chivalry, curious old Poetry, Turris Sapientia, a unique Zylographic Sheet, early Playing Cards, Books of Prints, important and valuable Manuscripts of great antiquity and high interest; the whole in beautiful condition, presenting many choice and desirable specimens of ancient and modern binding, including several from the Collections of Dinne de Poitiers, Maioli, Thunus, &c.

Valuable Modern Engravings.

MESSRS. S. LEIGH SOTHEBY & CO., Auctioneers of Literary Property and Works Illustrative of the Fine Arts, will **SELL BY AUCTION**, at their House, 3, Wellington-street, Strand, on **SATURDAY**, February 24th, at 1 precisely, some valuable **MODERN ENGRAVINGS**, of the Italian, French, and English Schools; comprising beautiful examples of the works of

Bein Forster Leroux Mercuri
Collier François Lorichon Richomme
Cousins Leouate Maciel Toschi, &c.
Desnoyers Lefevre Martinet

After celebrated Pictures by Raphael, Correggio, Carracci, and other distinguished painters, mostly in choice state of preservation.
To be viewed two days prior to the Sale, and Catalogues had.
The Very Choice and Rare Granger Portraits from Stone.
MESSRS. S. LEIGH SOTHEBY & CO., Auctioneers of Literary Property and Works of Art, will **SELL BY AUCTION**, on **MONDAY**, March 3th, and eight following days, at their House, Wellington-street, Strand, the **FIRST PORTION** of the extensive and valuable **COLLECTION OF ENGRAVINGS** from **STONE HOUSE**, Buckinghamshire; comprising the well-known series of British and other Portraits, in illustration of the Biographical History of England, by the Rev. J. Granger and Rev. M. Noble, containing most interesting, rare, and unique productions of Elstracke, Delarue, Crispin de Pass, Simon de Pass, Drouhot, Hole, Faithorne, Hollar, Loggan, White, and others; and the valuable and interesting series of the celebrated Collections of Sir James Lake, James Bindley, and Sir Mark Sykes.

Catalogues are now ready, and may be had at the Place of Sale.

CARLISLE.

Valuable and Extensive Library, Violins by Cremona and Steiner, Guns, Plate, and Plated Goods, Wines, and Household Furniture.

C. P. HARDY has been honoured with instructions from the Trustees of the late Mr. J. ANDERSON, Surgeon, Carlisle, to **SELL BY PUBLIC AUCTION**, under a Decree of the Court of Chancery, all his valuable **PERSONAL ESTATE** and **EFFECTS**, on **THURSDAY** and **FRIDAY**, the 22nd and 23rd, and **MONDAY**, **TUESDAY**, **WEDNESDAY**, and **THURSDAY**, the 25th, 26th, and 28th of FEBRUARY, and the 1st of MARCH next, in the **ATHENÆUM ASSEMBLY ROOM**, where they will be conveyed for facility of Sale; comprising a quantity of excellent Furniture, Plate, and Plated Goods, Wines, Guns, richly-framed Oil Paintings, Engravings, Prints, Musical Instruments, and nearly

2,000 **VOLUMES** of **GENERAL LITERATURE**, constituting the most valuable Classical, Theological, Biographical, Architectural, Geographical, Historical, and private Musical Library in the North of England.

The Sale will commence each day at 11 o'clock a.m. Catalogues will be sent to any part of England on receipt of six postage stamps; and commission will be faithfully executed by the Auctioneer, or Messrs. S. & J. Saul, Solicitors, of either of whom the particulars may now be had.

95 and 97, Chancery-street, Carlisle,
Feb. 6, 1845.

TO BOOKSELLERS, STATIONERS, PRINTERS, and others.—**MR. PAGE** is directed to **SELL** an excellent **BUSINESS**, with a highly respectable and increasing connexion, situated in a thriving and important Town in the Midland Counties. The proprietor is retiring altogether from the trade; and a purchaser will be treated with upon liberal terms. About 9000l. required, a portion of which may remain upon security.—Apply to Mr. PAGE, Auctioneer and Valuer, 25, Moorgate-street, Bank.

TO READING SOCIETIES AND PUBLIC LIBRARIES.

Now ready, in 1 vol. 8vo. price 12s.

SAND and **CANVASS**: a Narrative of Adventures in Egypt, with a Spjiourn among the Artists in Rome &c. with Illustrations, by **SAMUEL BEVAN**.
"May fairly be placed beside Thackeray's 'Journey from Cornhill to Cairo,' if not on the yet higher level occupied by the Author of 'Edithen.'"
London: Charles Gilpin, 5, Bishopsgate-street Without.

MR. RICH'S NEW ILLUSTRATED CLASSICAL DICTIONARY.

Just published, in 1 thick volume, post 8vo. with about 2,000 Wood Engravings from the Antique, price 21s. cloth.

THE ILLUSTRATED COMPANION

TO THE

LATIN DICTIONARY AND GREEK LEXICON.

By **A. RICH**, Jun. B.A. late of Caius College, Cambridge.

"This admirable book will be as welcome to mature scholars as to those who are commencing study. It is an original contribution to the investigation of classical literature, as delightful as it is ably executed."—*Examiner*.

"It is a master-key to unlock the doors of Greek and Latin dictionary reference. . . . There is not a school where languages are taught, nor a place or library where history is read in the empire, that can do without it."—*Literary Gazette*.

"A useful book for the youthful student or the general reader. The object is to define the words that represent the names of visible objects, by exhibiting engravings of the things themselves to the eye."—*Spectator*.

"The work is so judicious both in design and execution as to deserve a place in every collection of classics, and to lie on the table whenever a classic author is read."—*Britannia*.

"Not only a requisite and most serviceable companion to the student and to the scholar, but a welcome and desirable addition to every gentleman's library."—*Morning Advertiser*.

London: LONGMAN, BROWN, GREEN, AND LONGMANS.

NEW PUBLICATIONS.

This day is published, (to be had at all the Libraries),

THE LIFE OF ROBESPIERRE.

WITH EXTRACTS FROM HIS UNPUBLISHED CORRESPONDENCE.

By **G. H. LEWES**,

Author of 'Ranthorpe,' 'Biographical History of Philosophy,' &c. &c.

Forming the New Volume of **CHAPMAN & HALL'S SERIES**.

Post 8vo. cloth, 9s.

FAIRY TALES FROM ALL NATIONS.

By **ANTHONY R. MONTALBA**.

WITH TWENTY-FOUR ILLUSTRATIONS BY **RICHARD DOYLE**.

In an elegant volume, small 8vo. ornamental boards, 9s.

London: **CHAPMAN & HALL**, 186, Strand.

Just published, with Illustrations, price 7s.,

THE HISTORY OF SAMUEL TITMARSH

AND

THE GREAT HOGGARTY DIAMOND.

By **W. M. THACKERAY**,

Author of "Vanity Fair," "Pendennis," &c. &c.

"There is a salutary anti-speculative moral steadily set forth in the incidents of the story, and they exhibit amusing traits of life and character with easy and unstrained humour. The author's illustrations are more carefully drawn than usual."—*Examiner*.

BRADBURY & EVANS, 11, BOUVERIE STREET.

Just ready, post 8vo. cloth, price 1s. 6d., by post 1s. 8d.
ON CATECHISM IN G; together with a **CATECHISM** on the COLLECTS, EPISTLES, and GOSPELS of the CHURCH. Founded on the 'Companion to Family Prayer.' By the Hon. and Rev. **SAMUEL BEST**. Or the 'Catechism' separate, in cloth lettered, 1s.; by post, 1s. 6d.

By the same Author, price 1s., or by post 1s. 6d.
A Manual of Parochial Institutions; with Rules and Regulations, and Remarks explanatory of their Objects. London: James Darling, Clerical Library, Little Queen-street, Lincoln's Inn-fields. Salisbury: George Brown.

Gratis.

Williams & Morgate's Catalogue of German Books.

A new Edition

with reduced prices.

14 Henrietta-street, Covent-Garden.

London.

In 1 thick vol. a new edition, being the 10th, much enlarged, price 1s. 6d., by post 1s. 8d.

MODERN DOMESTIC MEDICINE.

A Popular Treatise, exhibiting the Symptoms, Causes, and most efficacious Treatment of Diseases; with a Collection of approved Prescriptions, Management of Children, Doses of Medicines, &c. Forming a comprehensive Medical Guide for the Clergy, Families, and Invalids, in the absence of their Medical Adviser.

By **T. J. GRAHAM, M.D.** &c.

"It is evidently the result of great professional talent, experience, and judgment; the author everywhere appears conscientious and candid. One object is prominently evident—a strong desire to benefit his suffering fellow-creatures. To recommend a work like the present to our readers, is only to manifest a proper regard for their welfare."—*Literary Journal*, Feb. 1843.

"It is altogether deserving of permanent popularity."—*London Weekly Review*.
Simpkin & Co. Paternoster-row; Hatchards, 17, Finsbury; and Tegg, 73, Cheapside. Sold by all Booksellers.

Now ready, complete in 2 vols. 15s. bound, Parts II. and III., price 5s. each, to complete sets,

SIR E. BULWER LYTTON'S KING ARTHUR.

OPINIONS OF THE PRESS.

"King Arthur" will be the delight of many future generations."—*Morning Post*.
 "This grand Epic of 'King Arthur' must henceforth be ranked amongst our national masterpieces. In it we behold the crowning achievement of the author's life. His ambition cannot rise to a greater altitude. He has accomplished that which once had its seductions for the deathless and majestic mind of Milton. He has now assumed a place among the Kings of English poetry."—*Sun*.
 "We see in 'King Arthur' a consummate expression of most of those higher powers of mind and thought which have been steadily and progressively developed in Sir Bulwer Lytton's writings. His design is a lofty one, and through all its most varied extremes evenly sustained. It comprises a national and a religious interest. It animates with living truth, with forms and faces familiar to all men, the dim figures of legendary lore. It has an earnest moral purpose, never lightly forgotten or thrown aside. It is remarkable for the deep and extensive knowledge it displays, and for the practical lessons of life and history which it reflects in imaginative form. We have humour and wit, often closely bordering on pathos and tragedy; exploits of war, of love, and of chivalrous adventure, alternate with the cheerful lightness and pleasantry of *la vieillesse*. We meet at every turn with figures of a modern day, which we laugh to recognize in antique garb; in short, we have the epic romance in all its licences and in all its extremes."—*Examiner*.

HENRY COLBURN, Publisher, 13, Great Marlborough-street.

THE NEW HISTORICAL ROMANCE.

Now ready at all the Libraries, in 3 vols.

OWEN TUDOR.

By the AUTHOR of 'WHITEFRIARS,' &c.

Also, by the same Author, New and Cheaper Editions, at 5s. per volume, of
 WHITEHALL; or, THE DAYS OF CHARLES I. 3 vols.
 WHITEFRIARS; or, THE DAYS OF CHARLES II. 3 vols.
 CÆSAR BORGIA. 3 vols.

Also, just published,

MORDAUNT HALL;

A NOVEL.

By the AUTHOR of 'EMILIA WYNDHAM,' &c. 3 vols.

"Popular as the previous works of this author have been, we feel certain that the present volumes will surpass them in the estimation of the public. The author has never before written with so much energy and feeling."—*Britannia*.

HENRY COLBURN, Publisher, 13, Great Marlborough-street.

COMPLETION OF BURKE'S LANDED GENTRY.

Now ready, in royal 8vo. price 10s. 6d.

A GENERAL INDEX TO BURKE'S HISTORY OF THE LANDED GENTRY OF ENGLAND, SCOTLAND, AND IRELAND.

Comprising ALL THE NAMES (UPWARDS OF 100,000) mentioned in the Work, and forming the Completion of this Important National Undertaking.

"A work in which every English Gentleman will find a domestic interest, as it contains the fullest account of every known family in the United Kingdom."—*Messenger*.

This Work cannot fail to be of the greatest utility to Professional Men in their researches respecting the members of different families, heirs to property, &c.

HENRY COLBURN, Publisher, 13, Great Marlborough-street.

Just published, post 8vo. cloth, 4s.

THE IDEA OF LIFE.

By S. T. COLERIDGE.

Edited by SETH B. WATSON, M.D.

"This book is one of the finest of the late Mr. Coleridge's philosophical essays. The internal evidence is sufficient to establish its authorship. Both in matter and form it is indubitably Coleridgean. The work demands and deserves the studious and earnest perusal of the philosophic reader."—*Athenæum*.

London: JOHN CHURCHILL, Princes-street, Soho.

CHAMBERS'S INSTRUCTIVE AND ENTERTAINING LIBRARY.

A SERIES OF BOOKS FOR THE PEOPLE.

Just issued, Part I. price 1s.

POLITICAL AND SOCIAL ECONOMY: ITS PRACTICAL APPLICATIONS.

By JOHN HILL BURTON.

TO BE COMPLETED IN TWO PARTS.

Edinburgh: W. & R. CHAMBERS. London: Wm. S. ORR & Co. Amen-corner, and 147, Strand.

CHAMBERS'S EDUCATIONAL COURSE.

CLASSICAL SECTION, EDITED BY DRS. SCHMITZ AND ZUMPT.

GRAMMAR OF THE LATIN LANGUAGE.

By LEONHARD SCHMITZ, Ph.D. F.R.S.E.

Rector of the High School, Edinburgh.

3s. 6d. cloth boards.

Edinburgh: W. & R. CHAMBERS. London: Wm. S. ORR & Co. Amen-corner, and 147, Strand.

Just published, fcap. 8vo. 4s. cloth lettered.

EARLY DAYS. By SAMUEL BAMFORD, Author of 'Passages in the Life of a Radical,' 'Walks in South Lancashire,' 'Poems,' &c. London: Simpkin, Marshall & Co.

Just published, price 5s.
MOSCHA LAMBERTI, or, "A Deed done has an End." A Romance. By MARY ELIZABETH SMITH. London: Arthur Hall & Co. 25, Paternoster-row.

THE REV. ROBERT MONTGOMERY'S NEW VOLUME. 2nd edition, just published, price 7s. 6d. inscribed by express permission to Her Most Gracious Majesty.

THE CHRISTIAN LIFE. A Manual of Sacred Verse. By ROBERT MONTGOMERY, M.A.

Also shortly will be published, price 5s.
THE OMNIPRESENCE OF THE DEITY. 2nd Edition, with Illustrations by CONNELL. London: Arthur Hall & Co. 25, Paternoster-row.

8vo. price 14s.
A LATIN GRAMMAR, for the Use of Schools. By I. N. MADYVIG, Professor of Latin Literature, Copenhagen. Translated from the original German, with the sanction and cooperation of the Author, by the Rev. GEORGE WOODS, Rector of Sully, Glamorganshire. J. H. Parker, Oxford; and 37, Strand, London.

This day, fcap. 8vo. price 10s. 6d. cloth, 14s. morocco.
THE CHRISTIAN SCHOLAR. Containing Thoughts on the Study of the Classics, in Prose and Verse. By the Author of 'The Cathedral.' Oxford: John Henry Parker; and 37, Strand, London.

OXFORD, AT THE UNIVERSITY PRESS.
RELIQUE SACRÆ: sive, Auctorum fere jam Perditorum secundis tertisque aevi post Christum natum que supersunt. Accedunt Synodi et Epistolæ canonice, Nicæna Concilio antiquiores. Ad Codices MSS. recentius, notisque illustravit. M. J. ROUTH, S.T.P. Collegii S. Magdalene Oxon. Præses. 2nd edition, 4 vols. 8vo. 32s.

*Vol. V. is now ready, price 9s.
SCRIPTURUM ECCLESIASTICORUM OPUSCULA PRÆCIPUA Quædam. Recensuit, notisque suavis et aliorum addidit M. J. ROUTH, S.T.P. 2nd edition, 3 vols. 8vo. 18s.

Oxford: John Henry Parker; and 37, Strand, London.
 Payne & Foss, Pall Mall; and E. Gardner, Paternoster-row.

3rd edition, much enlarged, 8vo. price 15s.
LECTURES EXPLANATORY OF THE DIATESSARON.

By JOHN DAVID MACKERRIDGE, D.C.L. Principal of Magdalen Hall, Oxford.

Also, 2nd edition, 8vo. 3s. 6d.

DIATESSARON: or, The Life of Christ. In the words of the authorized version, with various readings from the most esteemed Paraphrases, and Dr. Blayney's Marginal References. John Henry Parker, Oxford and London.

APOLLO POLKA and VIOLA WALZES, by A. RUST, price 2s. and 3s. — Berliner Schottische, Marchen, 2s. 6d. — 3. Gold-mine Quadrille, Nordmann, 3s. — 4. Soupirs des Fleurs Polka, Strauss, 2s. — and 5. Extra Post Wals, Marchen, 2s. 6d. are the new dance pieces now performing, and nightly re-demanded, at the nobility's and gentry's balls in London, and at the Jardin d'Hiver at Paris.

Just published at Boosey's Foreign Musical Library, 20, Holles-street.

NEW VOLUME.
CHAMBERS'S LIBRARY FOR YOUNG PEOPLE. A series of small volumes, publishing every two months, at One Shilling each. The volumes will consist of Moral and Religious Tales, Poetry, and Subjects of General Information. Already issued:—

Old England. By Thomas Miller. (Just ready.)
 Clever Boys, and other Tales.
 Moral Courage, and other Tales.
 Alfred in India; or, Scenes in Hindoostan.
 Truth and Trust.
 Jacopo, and other Tales.
 Uncle Sam's Money Box. By Mrs. S. C. Hall.
 The Little Robinson, and other Tales.
 Orlando: a Tale. By Miss Edgeworth.

Edinburgh: W. & R. Chambers.

London: Wm. S. Orr & Co. Amen-corner, and 147, Strand.

DARLEY'S SCIENTIFIC LIBRARY, for the Use of Schools, Private Students, Artists and Mechanics.

It is the purpose of this Work to furnish a Series of Elementary Treatises on the Mathematical Sciences, adapted to the wants of the public at large. To youth of either sex at public and private schools; to persons whose education has been neglected, or whose attention has not been directed in early life to such studies; and to Artists and Mechanics, these little works will be found particularly suited. The principles of the various Sciences are rendered as familiar and brought as near to our commonest ideas as possible; the demonstrations of propositions are made plain for the mind, and brief for the memory; and the Elements of each Science are reduced not only to their simplest but to their shortest form.

1. A System of Popular Geometry; containing in a few Lessons so much of the Elements of Euclid as is necessary and sufficient for a right understanding of every Art and Science in its leading Truths and general Principles. By George Darley, A.B. Fifth Edition (now ready). 4s. 6d. cloth.

2. Companion to the Popular Geometry; in which the Elements of Abstract Science are familiarized, illustrated and rendered practically useful to the various purposes of Life, with numerous Cuts. Second Edition. 4s. 6d. cloth.

3. A System of Popular Algebra, with a Section on Proportions and Progressions. Third Edition. 4s. 6d.

4. A System of Popular Trigonometry, both Plane and Spherical, with Popular Treatises on Logarithms, and the Application of Algebra to Geometry. Third Edition, in the press. 3s. 6d. cloth.

5. Familiar Astronomy. Taylor, Walton & Maberly, Booksellers and Publishers to University College, 28, Upper Gower-street, and 27, Ivy-lane, Paternoster-row.

NEW BOOKS AND NEW EDITIONS

PUBLISHED BY

JOHN W. PARKER, West Strand.

A VIEW of the ART of COLONIZATION: with Present Reference to the British Empire. In Letters between a Statesman and a Colonist. Edited by some of the Writers. EDWARD GIBSON WAKEFIELD. 8vo. 12s.

LAMARTINE'S RAPHAEL; or, PAGES of the BOOK of LIFE at TWENTY. Translated with the Sanction of the Author. Post 8vo. 6s. 6d. cloth.

WALES: The Social, Moral, and Religious Condition of the People Considered; especially with Reference to Education. By SIR THOMAS PHILLIPS. 8vo. (In the Press.)

An ESSAY on the INFLUENCE of AUTHORITY in MATTERS of OPINION. By G. CORNEWALL LEWIS, Esq. M.P. 8vo. (In the Press.)

THOU SHALT NOT BEAR FALSE WITNESS AGAINST THY NEIGHBOUR. A Letter to the Editor of the 'English Review.' By ARCHDEACON HARE. 8vo. 2s.

Archbishop WHATELY'S ESSAYS on SOME of the DIFFICULTIES in the WRITINGS of the APOSTLE PAUL. Sixth and Cheaper Edition, 8vo. 5s.

Archbishop WHATELY'S SERMONS PREACHED on VARIOUS OCCASIONS. Second Edition, with additional Sermons, 8vo. 12s.
** The additional Sermons may be had separately, price 2s.

BRAMPTON RECTORY; or, the Lesson of Life. Post 8vo. 8s. 6d.

QUEEN'S COLLEGE, LONDON.

INTRODUCTORY LECTURES, delivered at Queen's College, London, by the Revs. F. D. MAURICE and C. KINGSLEY; Professors BLANCHER and BERNAYS; Dr. BROUGHTON; the Revs. S. CLARK, A. B. STREETT, C. G. NICHOLAY, T. JACKSON, M. O'BRIEN, and T. G. HALL; JOHN HULLAN, STERNDALE BENNETT, and HENRY WARREN. (Roads.)

Professor MAURICE on the RELIGIONS of the WORLD, and their RELATIONS to CHRISTIANITY. Second Edition, reduced in size and price, &c.

SACRED LATIN POETRY, chiefly Lyriical. Selected and arranged for Use. With Notes and Introduction by R. C. TRENCH, M.A. Professor of Divinity in King's College, London. 7s.; or 14s. bound in antique calf.

The CALLING of a MEDICAL STUDENT: FOUR SERMONS, preached at King's College. I. THE HOSPITAL. II. THE DISSECTING ROOM. III. WORK. IV. LEISURE. By E. H. PLUMPTRE, M.A., Chaplain and Divinity Lecturer. 1s. 6d.

The EARTH'S ANTIQUITY in HARMONY with the MOSAIC RECORD of CREATION. By JAMES GRAY, M.A. Rector of Didsen. 5s.

PRACTICAL EXERCISES in FRENCH PHRASEOLOGY; with a Lexicon of Idiomatic Verbs. By Professor BRANSEUR, of King's College and Charter House. Second Edition, revised, 3s. 6d.

INTRODUCTORY LESSONS on the HISTORY of RELIGIOUS WORSHIP; being a Sequel to the 'Lessons on the Christian Evidences.' Part I., 1s.

By the same Author.

INTRODUCTORY LESSONS on the CHRISTIAN EVIDENCES. Tenth Edition, enlarged. 6d.

EASY LESSONS on MONEY MATTERS. Tenth Edition, 1s.

EASY LESSONS on REASONING. Fifth Edition, 1s. 6d.

The HOUSE I LIVE IN; or, Popular Illustrations of the Structure and Functions of the Human Body. Sixth Edition, with Woodcuts, 2s. 6d.

OUTLINES of the HISTORY of ENGLAND. Eighteenth Edition, with Additions, 1s. 3d.

ANATOMICAL WORKS

FOR THE
USE OF ARTISTS.

AN ANATOMICAL STATUETTE,

EXHIBITING THE

EXTERNAL MUSCLES OF THE HUMAN FIGURE.

WITH DESCRIPTIVE KEY, containing Outline Views of the Statuette in its several aspects. With References to the Muscles. Price 15s.; or packed in case for the country, 4s. extra.—Height, 27 inches.

Extract from the ATHENÆUM.

"There are some so situated that they cannot study anatomy on the body itself, and others who have forgotten much that they had once learnt. To such a well executed figure of the muscles cannot fail to be of advantage.

"We have examined the figure carefully, and can vouch for its general anatomical correctness. The position selected is well calculated to display the superficial muscles of the body, whilst its size permits of the display of every one of importance.

Extract from ART-UNION JOURNAL.

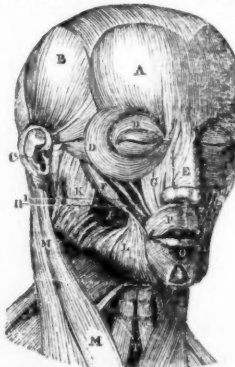
"This figure will be of essential service to such artists as make the human form their study. It has received the entire approbation of several eminent surgeons, among whom may be mentioned Mr. Green, the Professor of Anatomy at the Royal Academy."

New Edition, improved, price 2s. 6d.; by post, 3s.

HAND-BOOK OF ANATOMY
FOR STUDENTS OF THE FINE ARTS.

Containing a Concise Description of the several Parts of the Human Skeleton, and the Muscular System, the Action of each Muscle being described in connexion with its Name and Situation. By J. A. WHEELER.

WITH NUMEROUS WOOD ENGRAVINGS.



Muscles of the Head and Neck.

SAMUEL HIGLEY, 32, Fleet-street, London.

MR. MURRAY'S NEW WORKS.

LIST OF AUTHORS.

1. AUSTEN H. LAYARD, Esq.
2. M. GUIZOT.
3. SIR GARDNER WILKINSON.
4. BAYLE ST. JOHN, Esq.
5. AUTHOR OF 'BUBBLES.'
6. GEORGE GROTE, Esq.
7. ARCHDEACON WILBERFORCE.
8. GEORGE DENNIS, Esq.
9. REV. H. H. MILMAN.
10. CHARLES ST. JOHN, Esq.
11. HON. ROBERT CURZON, JUN.
12. LORD MAHON.
13. HENRY TAYLOR, Esq.
14. WASHINGTON IRVING, Esq.
15. REV. DR. VAUGHAN.
16. LORD CAMPBELL.
17. SIR ALEXANDER GORDON.
18. WILLIAM FORSYTH, Esq.
19. THOMAS SHAW, Esq.

LIST OF SUBJECTS.

1. NINEVEH AND ITS REMAINS. With Plates. 2 vols. 8vo. 36s.
2. DEMOCRACY IN FRANCE, (JANUARY 1849). 5th Edition. 8vo. 3s. 6d.
3. DALMATIA and MONTENEGRO. With Plates. 2 vols. 8vo. 42s.
4. ADVENTURES in the LIBYAN DESERT, during a Journey to the Oases of Siwah. Post 8vo. 2s. 6d.
5. STOKERS and POKERS; or, the NORTH-WESTERN RAILWAY. Post 8vo. 2s. 6d.
6. HISTORY of GREECE CONTINUED. Vols. 5 and 6. Maps. 8vo. 16s. each.
7. DOCTRINE of the INCARNATION. 8vo. 12s.
8. CITIES and CEMETERIES of ETRURIA. Plates. 2 vols. 8vo. 42s.
9. HORACE: CLASSICALLY ILLUSTRATED. With 300 Woodcuts. Crown 8vo. 42s.
10. SPORTSMAN and NATURALIST IN SUTHERLAND. Woodcuts. 2 vols. post 8vo. 16s.
11. VISITS TO MONASTERIES IN THE LEVANT. Woodcuts. Post 8vo. (Just ready.)
12. HISTORICAL ESSAYS. Post 8vo. 6s.
13. NOTES FROM BOOKS. Post 8vo. 9s.
14. THE SKETCH BOOK of GEOFFREY CRAYON. With a NEW INTRODUCTION by the AUTHOR. Illustrated with Woodcuts. Crown 8vo. 18s.
15. NINE SERMONS, preached in the CHAPEL of HARROW SCHOOL. Fcap. 8vo. 5s.
16. LIVES of THE LORD CHANCELLORS. New Edition. 7 vols. 8vo. 102s.
17. RANKE'S HISTORY of PRUSSIA. 3 vols. 8vo. 36s.
18. HORTENSIVS; OR, THE ADVOCATE. Post 8vo. 12s.
19. OUTLINES of ENGLISH LITERATURE. Post 8vo. 12s.

JOHN MURRAY, Albemarle-street.

FEB. 17
WORKS.
Esq.
SON.
S:
RCE.
q.
JUN.
Esq.
DON.
sq.
NS. With
(JANUARY
GRO. With
DESERT.
h. Post Dr.
the NORTH-
d.
TINUED.
NATION.
F ETRU-
TED. With
LIST IN
ost Bro. 1lb.
IN THE
ust ready)
o. 6s.
o. 9s.
OFFREY
tos by the
Crown Bro.
e CHAPEL
ELLORS
SSIA. 3
VOCATE
RATURE
t.

LONDON, SATURDAY, FEBRUARY 17, 1849.

REVIEWS

Four Months among the Gold-finders in Alta California; being the Diary of an Expedition from San Francisco to the Gold Districts. By J. Tyrwhitt Brooks, M.D. Bogue. — *The Gold-Seeker's Manual.* By Professor David T. Ansted. Van Voorst. — *Guide to California.* Wilson. — *The Emigrant's Guide to California.* By a Traveller. Richardson. — *A Guide to the Gold Country of California.* By James Wyld, Esq., M.P. Strange. — *Geographical and Mineralogical Notes, to accompany Mr. Wyld's Map of the Gold Regions of California.* Wyld. — *The Gold Regions of California; a Geographical, Topographical, and Historical View of that Country.* From the Official Reports transmitted to the American Government. Bailey Brothers.

AFTER all, it is becoming doubtful if the wondrous "1848" will be emphatically known in history as the "year of revolutions." History marked the year 1483, not with the name of the English monarch who then waded to a throne through blood, but with that of an obscure German peasant. What will it say of 1848? We Europeans have been too hasty in our baptism, it would seem:—the world is no longer all our own. The regions bounded by the Thames, the Tagus, the Neva, and the Danube boast not a monopoly of the marvellous. Just as we had disowned our batch of royalties, and set our new republics and constitutions to work, comes a letter from an obscure river in an unknown wilderness saying that we were mistaken if we fancied we had been doing—with our revolutions and proclamations, our artillery and rhetoric—the world-work of the year. The challenge was peremptory,—and is likely to be maintained. As things look at present, the dollars found in California are likely to affect us much more than the crowns lost in Europe. The stock-exchange, callous to an extensive importation of Continental sovereigns, begins to quiver, like the ground above a coming earthquake, at the thought of an importation of American "broad-pieces." In an age of marvels, this is the marvel.

If any considerable portion of the wild tales that travel eastward, reversing the course of old romance, prove to be founded on facts—and the evidence is now so various, minute, and authoritative that little room is left for even cautious scepticism—this gold-finding will be unquestionably the great revolution of the year of revolutions. If the gold turn out as plentiful as just now it promises to be, the results to the commerce, way of life, and enterprise of Europe are likely to be as great as those arising from the first discovery of America—when Spain imported into Europe upwards of ten millions of the precious metals annually. So far as the general interests of mankind are concerned, America is now discovered, as it were, a second time. The great mystery is solved—the Dorado is found: not on the Amazon, where it was sought by the early adventurers, but on the Sacramento.—Mr. Marshall may claim to divide the honours with Columbus.

California has little or no history. It was first found in 1533 by Don Diego Becerra, a Spaniard; and was first seen by an Englishman in 1579, when the native chiefs ceded the sovereignty to Sir Francis Drake for his royal mistress. This cession was the foundation of our claims to the country. It remained, however, in the hands of the Spaniards; who established missions and endeavoured to civilize and convert the native tribes,—with but indif-

ferent success. When Mexico separated herself from the parent state, California followed her fortunes. Soon, however, becoming discontented with the military rule of the new government, a series of revolutions took place—which ended only with the cession of the province to the United States. When we consider the extent, important geographical position, almost matchless fertility, and boundless mineral wealth of this noble country, it is most curious to read the details of the petty revolutions by which it was so often lost and won.—These events are summed up by Mr. Wyld in the following paragraph.—

"About sixteen years ago the attention of the English, who came to California for trade, was drawn to its state; and many English seamen and American trappers or fur-hunters determined to profit by the opportunity which offered of making themselves masters of the country, which they considered belonged to the English. In October, 1836, a revolution was got up by some of the Californian officials, supported by thirty trappers and sixty Californian mounted farmers, or rancheros, headed by Isaac Graham, a New Englander. On the 2nd of November, Graham took the fortifications and town of Monterey, and on the 4th the Mexican governor gave up his authority to him. California was declared independent; but the attempt to make it a part of the United States was frustrated by Mr. David Spence, an Englishman, and some other merchants. The property of the missions was distributed among the revolutionists; but in 1840 dissensions broke out between Alvarado and Graham, and in April of that year the latter determined on again upsetting the government. His force was forty-six in number—twenty-five English, mostly seamen, and twenty-one New Englanders. He was, however, betrayed by one Garner, and his men were attacked at night, and made prisoners. Alvarado shipped them off to Mexico; but the governments of England and the United States stepped in, got their release, and a large sum was awarded to compensate them for their imprisonment and the confiscation of their property. The smallest sum each of the English received for loss of time was 1,170 dollars, or 250*l*. One Albert Morris, who had arrived in California two months before in rags claimed 15,000*l*. compensation. Alvarado kept his ground, but in 1841 a hundred New Englanders arrived from the west, when Alvarado obtained from Mexico a supply of 300 convicts as a military aid. In 1842, on a rumour of war between the United States and Mexico, Commodore Catesby Jones took possession of Monterey, but afterwards gave it up. When, however, the late war broke out in 1846, the United States at once took possession of New California, and it was yielded to them by the treaty of peace of 1848."

One circumstance connected with this gold discovery which can hardly fail to strike every intelligent reader of the reports is, that so many scientific travellers and exploring expeditions should have traversed the country in various directions without stumbling upon the metal, which is not unfrequently found upon the surface of the ground. It is perhaps still more remarkable that the treasure should have escaped the lynx-eyes of the numerous trappers who for generations have travelled the ground in quest of skins. Such curiosities, however, are among the commonest experiences of the world. Every man has senses,—but a few only know how to use them.

Let us introduce at once one of the "gold-seekers" to the reader's acquaintance. Dr. Brooks, an Englishman, as we understand, is a surgeon, who emigrated to Oregon in search of a fortune: but a short experience of that barren country convinced him that he had made a mistake in his choice of a field. A change of quarters being necessary, he was induced by a Scotch friend named Malcolm to go to California in the hope of obtaining an appointment there as army-surgeon. His friend accompanied him. Arrived at Monterey, he obtained

an interview with Col. Mason; who told him that since the termination of the war there had been nothing for a surgeon to do—and that California was too healthy a place to be a desirable residence for a doctor. These bad news (for it is a good wind, indeed, that blows nobody ill) were soon compensated, however, by the intelligence, which flew like fire over a prairie, that gold had been found on the Sacramento. From day to day Dr. Brooks made memoranda of events: and his jottings give as lively a description of the first effects of this news as any we have seen. He is himself seized with the universal madness—and preparing to move on the "mines." He writes this at San Francisco.—

"May 17th.—The place is now in a perfect furor of excitement; all the work-people have struck. Walking through the town to-day, I observed that labourers were employed only upon about half-a-dozen of the fifty new buildings which were in the course of being run up. The majority of the mechanics at this place are making preparations for moving off to the mines, and several hundred people of all classes—lawyers, store-keepers, merchants, &c.—are bitten with the fever; in fact there is a regular gold mania springing up. I counted no less than eighteen houses which were closed, the owners having left. If Colonel Mason is moving a force to the American Fork, as is reported here, their journey will be in vain. Our trip has been delayed to-day, for the saddler cannot get our equipments in readiness for at least forty-eight hours. He says that directly he has finished the job he shall start off himself to the diggings. I have bribed him with promises of greatly increased pay not to disappoint us again. As it was, we were to pay him a very high price, which he demanded on account of three of his men having left him, and there being only himself and two workmen to attend to our order. I told Mr. Bradley of our misfortune. He promised to wait for us; but recommended me to keep going in and out of the saddler's all day long in order to make sure that the man was at work, otherwise we might be kept hanging about for a fortnight."

"May 20th.—It requires a full amount of patience to stay quietly watching the proceedings of an inattentive tradesman amid such a whirlpool of excitement as is now in action. Sweeting tells me that his negro waiter has demanded and receives ten dollars a-day. He is forced to submit, for 'helps' of all kinds are in great demand and very difficult to meet with. Several hundred people must have left here during the last few days. Malcolm and I have our baggage all in readiness to start on Monday."

"May 22nd.—To-day all our arrangements have been changed; the saddler did not keep his promise, and while Malcolm, Bradley and myself were venting our indignation against him, Don Luis Palo made his appearance. The gold fever had spread to Monterey, and he had determined to be off for the mines at once. He had brought his servant (a converted Indian, named José) with him, and extra horses with his baggage; he intended to set to work himself at the diggings, and meant to take everything he required with him. He says the report about Colonel Mason's moving a force off to the mines to take possession of them is all nonsense; that some of the garrison of Monterey have already gone there is quite true, but they have deserted to dig gold on their own account. Colonel Mason, he says, knows too well that he has no efficient force for such a purpose, and that even if he had, he would not be able to keep his men together. It appears, also, that the mines occupy several miles of ground, the gold not being confined to one particular spot. On hearing this intelligence we at once determined to follow Don Luis's example, and although there seemed a certain degree of absurdity in four people, all holding some position in society, going off on what might turn out to be only a fool's errand, still the evidence we had before us, of the gold which had actually been found, and the example of the multitudes who were daily hastening to the diggings, determined us to go with the rest. We therefore held a council upon the best method of proceeding, at which every one offered his suggestions. While

we were thus engaged, M'Phail, our fellow-passenger from Oregon, made his appearance, having only just then returned from Sonoma. He had heard a great deal about the new gold placer, and he had merely come back for his baggage, intending to start off for the mines forthwith. The result of our deliberations was to this effect. Each man was to furnish himself with one good horse for his own use, and a second horse to carry his personal baggage as well as a portion of the general outfit; we were each to take a rifle, holster pistols, &c. It was agreed, moreover, that a tent should be bought immediately, if such a thing could be procured, as well as some spades and mattocks, and a good stout axe, together with a collection of blankets and hides, and a supply of coffee, sugar, whiskey, and brandy; knives, forks, and plates, with pots and kettles, and all the requisite cooking utensils for a camp life. The tent is the great difficulty, and fears are entertained that we shall not be able to procure one; but Bradley thinks he might buy one out of the Government stores. I followed the saddler well up during the day, and was fortunate enough to obtain our saddles, saddle-bags, &c. by four o'clock. On going to his house a couple of hours after about some trifling alteration I wished made, I found it shut up and deserted. On the door was pasted a paper with the following words, "Gone to the diggings."

At length, all being ready, the adventurers set out in high spirits. Five days' travelling brought them to Sutters Fort—a block of building standing on a low hill near the junction of the Rio los Americanos and the Sacramento. Capt. Sutter is the great man of that part of the province. He is by birth a Swiss, and was formerly an officer in the guard of Charles the Tenth. After the Revolution of 1830, he emigrated to Missouri: and is now firmly fixed in California, where he owns very considerable property. It was while building a water-mill for Sutter that Mr. Marshall made the great discovery. To Capt. Sutter Dr. Brooks carried a letter of introduction:—the Fort, however, was so over-crowded that it was of little service. Nevertheless it made him acquainted with the master of the place—from whose lips he heard the history of the first gold-finding. Before we listen to this part of the story, it is worth our while to look in upon the "assorted" groups brought together by their passion for gold.—

"It was not easy to pick our way through the crowds of strange people who were moving backwards and forwards in every direction. Carts were passing to and fro; groups of Indians squatting on their haunches were chattering together, and displaying to one another the flaring red and yellow handkerchiefs, the scarlet blankets, and muskets of the most worthless Brummagem make, for which they had been exchanging their bits of gold, while their squaws looked on with the most perfect indifference. I saw one chief, who had gone for thirty years with no other covering than a rag to hide his nakedness, endeavouring to thrust his legs into a pair of sailor's canvas trousers with very indifferent success. Inside the stores the bustle and noise were even greater. Some half-a-dozen sharp-visaged Yankees, in straw hats and loose frocks, were driving hard bargains for dollars with the crowds of customers who were continually pouring in to barter a portion of their stock of gold for coffee and tobacco, breadstuffs, brandy, and bowie knives; of spades and mattocks there were none to be had. In one corner, at a railed-off desk, a quick-eyed old man was busily engaged, with weights and scales, setting his own value on the lumps of golden ore or the bags of dust which were being handed over to him, and in exchange for which he told out the estimated quantity of dollars. These dollars quickly returned to the original deposit, in payment for goods bought at the other end of the store. Among the clouds of smoke puffed forth by some score of pipes and as many cigarettes, there were to be seen, mingled together, Indians of various degrees of civilization, and corresponding styles of dress, varying from the solitary cloth kilt to the cotton shirts and jackets and trousers of Russia duck; with groups of trappers from as far up as Oregon, clad in coats of buffalo hide,

and with faces and hands so brown and wrinkled that one would take their skins to be as tough as the buffalo's, and almost as indifferent to a lump of lead. 'Captain,' said one of these gentry, shaking a bag of gold as we passed, 'I guess this beats beaver skins—eh, captain?' Another of them, who had a savage looking wolf-dog with him, was holding a palaver with an Indian from the borders of the Klamath Lake; and the most friendly understanding seemed to exist between them. 'You see those two scoundrels?' said the Captain to me. 'They look and talk for all the world like brothers, but only let either of them get the chance of a shot at the other after scenting his trail, may be for days, across those broad hunting-grounds, where every man they meet they look upon as a foe, and the one that has the quickest eye and the readiest hand will alone live to see the sun rise next day.' Threading his way amongst the crowd, I was somewhat struck by the appearance of a Spanish Don of the old school, looking as magnificent as a very gaudy light blue jacket with silver buttons and scarlet trimmings, and breeches of crimson velvet, and striped silk sash, and embroidered deer-skin shoes, and a perfumed cigarette could make him. He wore his slouched sombrero jauntily placed on one side, and beneath it, of course, the everlasting black silk handkerchief, with the corners dangling over his neck behind. Following him was his servant, in slouched hat and spangled garters, carrying an old Spanish musket over his shoulder, and casting somewhat timid looks at the motley assemblage of Indians and trappers, who every now and then jostled against him. Beyond these, there were a score or two of go-ahead Yankees—'gentlemen traders,' I suppose they called themselves—with a few pretty Californian women, who are on their way with their husbands to the mines."

And now for the story of stories.—

"I was sitting one afternoon," said the Captain, 'just after my siesta, engaged, by-the-bye, in writing a letter to a relation of mine at Lucerne, when I was interrupted by Mr. Marshall—a gentleman with whom I had frequent business transactions—bursting hurriedly into the room. From the unusual agitation in his manner I imagined that something serious had occurred, and, as we involuntarily do in this part of the world, I at once glanced to see if my rifle was in its proper place. You should know that the mere appearance of Mr. Marshall at that moment in the Fort was quite enough to surprise me, as he had but two days before left the place to make some alterations in a mill for sawing pine planks which he had just run up for me some miles higher up the Americanos. When he had recovered himself a little, he told me that, however great my surprise might be at his unexpected re-appearance, it would be much greater when I heard the intelligence he had come to bring me. "Intelligence," he added, "which, if properly profited by, would put both of us in possession of unheard-of wealth—millions and millions of dollars, in fact." I frankly own, when I heard this, that I thought something had touched Marshall's brain, when suddenly all my misgivings were put an end to by his flinging on the table a handful of scales of pure virgin gold. I was fairly thunderstruck, and asked him to explain what all this meant, when he went on to say that, according to my instructions, he had thrown the mill-wheel out of gear, to let the whole body of the water in the dam find a passage through the tail-race, which was previously too narrow to allow the water to run off in sufficient quantity, whereby the wheel was prevented from efficiently performing its work. By this alteration the narrow channel was considerably enlarged, and a mass of sand and gravel carried off by the force of the torrent. Early in the morning after this took place he (Mr. Marshall) was walking along the left bank of the stream, when he perceived something which he at first took for a piece of opal—a clear transparent stone, very common here—glittering on one of the spots laid bare by the sudden crumbling away of the bank. He paid no attention to this; but while he was giving directions to the workmen, having observed several similar glittering fragments, his curiosity was so far excited that he stooped down and picked one of them up. "Do you know," said Mr. Marshall to me, "I positively debated within myself two or three times whether I should take the

trouble to bend my back to pick up one of the pieces, and had decided on not doing so, when, further on, another glittering morsel caught my eye—the largest of the pieces now before you. I condescended to pick it up, and to my astonishment found that a thin scale of what appears to be pure gold. Then gathered some twenty or thirty similar pieces, which on examination convinced him that his suppositions were right. His first impression was, that this gold had been lost or buried there by some early Indian tribe—perhaps some of those mysterious inhabitants of the West of whom we have no account, but who dwelt on this continent centuries ago, and built those cities and temples, the ruins of which are scattered about these solitary wilds. On proceeding, however, to examine the neighbouring soil, he discovered that it was more or less auriferous. This at once decided him. He mounted his horse, and rode down to me as fast as it would carry him with the news. At the conclusion of Mr. Marshall's account, continued Captain Sutter, "and when I had convinced myself, from the specimens he had brought with him, that it was not exaggerated, I felt as much excited as myself. I eagerly inquired if he had shown the gold to the work-people at the mill, and was glad to hear that he had not spoken to a single person about it. We agreed," said the Captain, smiling, "not to mention the circumstance to any one, and arranged to set off early the next day for the mill. On our arrival, just before sundown, we poked the sand about in various places, and before long succeeded in collecting between us more than an ounce of gold, mixed up with a good deal of sand. I stayed at Mr. Marshall's that night, and the next day we proceeded some little distance up the South Fork, and found that gold existed along the whole course, not only in the bed of the main stream, where the water had subsided, but in every little dried-up creek and ravine. Indeed, I think it is more plentiful in these latter places, for I myself, with nothing more than a small knife, picked out from a dry groy, a little way up the mountain, a solid lump of gold which weighed nearly an ounce and a half. On our return to the mill, we were astonished by the work-people coming up to us in a body and showing us small flakes of gold similar to those we had ourselves procured. Marshall tried to laugh the matter off with them, and to persuade them that what they had found was only some shining mineral of trifling value; but one of the Indians, who had worked at the gold mine in the neighbourhood of La Paz, in Lower California, cried out, "Oro! oro!" We were disappointed enough at this discovery, and supposed that the work-people had been watching our movements, although we thought we had taken every precaution against being observed by them. I heard afterwards, that one of them, a sly Kentuckian, had dogged us about, and that, looking on the ground to see if he could discover what we were in search of, he had lighted on some flakes of gold himself. The next day I rode back to the Fort, organised a labouring party, set the carpenters to work on a few necessary matters, and the next day accompanied them to a point of the Fork, where they encamped for the night. By the following morning I had a party of fifty Indians fairly at work. The way we first managed was to shovel the soil into small buckets, or into some of our famous Indian baskets; then wash all the light earth out, and pick away the stones; after this we dried the sand on pieces of canvas, and with long rude blews blew away all but the gold. I have now some machines in use and upwards of one hundred men employed, chiefly Indians, who are well fed, and who are allowed whisky three times a day."

Our party of adventurers were soon in the land of promise; where they fell to digging, washing and drying the precious mud *con amore*. Though the day was spent when they arrived at the "Mormon digging," they could not think of sleep till they had tried their luck. The passion possessed them like a fever. Armed with trowels and frying-pans, they rushed into the bed of the river, and began to scoop out the sediment. Fortune crowned their enthusiasm with success. After frying the mud, and with their mouths blowing the dust from the pan into their eyes, a few pinches of gold were left as a residuum. Thus encouraged,

they set to all went the metal: reaping, mined to so into which washed. scale—as a remark- heightened form was remarkable costumes, a light depar- was got up cigars to a waltz w Valley of f no doubt c when our their quar- ing" the hearts. These e to be the for althou fully high- also to the hostile to about the and scalp- escapes. spot—an began to trust his f The meta an open t willing to After all, robbers— which th his new p horses of made in knew any "And put a rifle This was quietly, so- above him time to not while not gone of their s he was co made the gathered Lacom since he was a ter appears them for staking his work do who had some of The exp —he was who ap purpose convenien had kil low—o permitt sudden in Cal Brooks all was indus- to be e princip it was

they set to in earnest next day—and for awhile all went on merrily. There was no lack of the metal: the day was only too short for its ransacking. In a few days the gold-seekers determined to set up a "cradle"—a wooden machine into which the sand and mud are thrown to be washed. This was doing business on a large scale—and our friends were becoming rich men rapidly. The romance of the situation was heightened by the evening revels. The Californian women are described as not a little remarkable for their fine forms, their picturesque costumes, and their graceful coquetties. When night departed and work was at a pause, a dance was got up; and the Yankees smoked their cigars to Andalusian airs, or tumbled through a waltz with the dark-eyed señoritas of the Valley of the Sacramento. These festive nights no doubt compensated for many privations; and when our party found it desirable to change their quarters for a still more profitable "digging," the adieux were made with sinking hearts.

These "Mormon diggings" appear, indeed, to be the sunniest part of the gold-country; for although the metal turned up more plentifully higher up the Fork, the perils there began also to thicken "fast and furious." Indians, hostile to the whites, were continually hovering about the tent. One of the party was killed and scalped—and the others had many narrow escapes. Bands of robbers, too, were on the spot—and, worst of all, the party of gold-finders began to suspect each other. No one could trust his fellow—no one felt secure for a moment. The metal collected could not be safely kept in an open tent in the wilderness—yet no one was willing to confide it to the transport of another. After all, it was stolen by a band of Mexican robbers.—An instance of the state of mind in which the successful gold-seeker is placed by his new possession may be given. Some of the horses of our party were missing: inquiry was made in the colony—but of course no one knew anything about them.

"And one big bony American even threatened to put a rifle-ball into them unless they left his shanty. This was rather too much for them to swallow quietly, so they rated the fellow in round terms; but he very coolly reached his rifle down from a shelf above him, and told them that he would give them time to consider whether they would move off or not while he examined his flint, and if they were not gone by that time, he would make a hole in each of their skulls, one after the other. Finding that he was coolly preparing to carry out his threat, they made their exit, and found some ten or twelve people gathered together outside. From one of them Jackson learnt that this man had shot two people since he had fixed himself at this spot, and that he was a terror to most of the miners in the camp. It appears to have been no uncommon thing among them for a man to settle a quarrel by severely disabling his adversary. There were several people at work down by the river, with their arms in slings, who had received serious injuries in quarrels with some of their fellows."

The explanation of the man's conduct is this:—he was haunted with the idea that every one who approached his shanty did so with the purpose of finding out how it could be most conveniently robbed. The two men whom he had killed were notorious thieves; and the law—or rather want of law—in the "diggings" permitted any man to shoot a thief. The sudden growth of this lawless and savage spirit in California was most awful. When Mr. Brooks first found himself in the "diggings," all was *couleur de rose*. Peace, order, and industry reigned in the valley. There seemed to be enough for all, and to spare; and, on the principle of the well-fed "Happy Family," it was supposed that no one would ever seek to

wrong his neighbour. At first, the Americans on this side the Alleghannies made a great deal of this hope in the way of patriotic self-glorification. But the dream was soon dispelled. They had miscalculated the power of the great passion.

In brief but terrible touches, Dr. Brooks indicates its demon progress in hardening the heart. He himself was under its spell—and he writes as if unconscious of the cruel and suspicious spirit which it had evidently engendered in his own breast. *Solomon Jericho*, "The Man made of Money," is hardly a more striking example of the "metallizing" influence than some of the persons incidentally introduced to our notice among the gold-finders. As we have said, Dr. Brooks's toils in the river-bed went to enrich some Mexican marauders:—and the rainy season coming on, he left the "diggings," with a heavy heart, for San Francisco. On his way thither, he passed through several gold colonies; and from the notes which he made on their condition we will borrow one extract.—

"I stayed with Malcolm throughout the next few days, and spent a good part of my time out of doors among the gold-washers, but still I felt no inclination to take part in their labours. Fever was very prevalent, and I found that more than two-thirds of the people at this settlement were unable to move out of their tents. The other third were too selfish to render them any assistance. The rainy season was close at hand, when they would have to give over work, but meanwhile they sought after the gold as though all their hopes of salvation rested on their success. I was told that deaths were continually taking place, and that the living comrades of those whose eyes were closed in that last sleep when 'the wicked cease from troubling and the weary are at rest,' denied the poor corpses of their former friends a few feet of earth for a grave, and left the bodies exposed for the wolf to prey upon. * * According to the accounts I heard, life and property were alike insecure. The report ran, that as soon as it became known that a man had amassed a large amount of gold, he was watched and followed about till an opportunity presented itself of quietly putting him out of the way. There had been but few known deaths, but the number of persons who had been missed, and whose own friends even had not thought it worth while to go in search of them, was very large. In every case the man's stock of gold was not to be found in his tent; still there was nothing surprising in this, as every one made a point of carrying his gold about him, no matter how heavy it might happen to be. One or two dead bodies had been found floating in the river, which circumstance was looked upon as indicative of foul play having taken place, as it was considered that the poorest of the gold-finders carried fully a sufficient weight of gold about them to cause their bodies to sink to the bottom of the stream. Open attempts at robbery were rare; it was in the stealthy night-time that thieves prowled about, and, entering the little tents, occupied by not more than perhaps a couple of miners, neither of whom, in all probability, felt inclined to keep a weary watch over their golden treasure, carried off as much of it as they could lay their hands on. By way of precaution, however, almost every one slept with their bag of gold underneath their pillow, having a rifle or revolver within their reach. * * Collected round a rude shanty, where brandy was being dispensed at a dollar a dram! I saw a group of ragged gold-diggers, the greater part of them suffering from fever, paying this exorbitant price for glass after glass of the fiery spirit; every drop of which they consumed was only aggravating their illness, and, in all probability, bringing them one step nearer to their grave."

Such are already the morals of the gold regions!

A word in conclusion as to the other works at the head of this notice.—Mr. Wyld's two pamphlets are compiled with care.—We may say the same of 'The Emigrant's Guide,' which, however, contains no information respecting the gold. Its only object is to describe

the soil. Professor Ansted's work is rather scientific than descriptive. It contains chapters on the general distribution of gold—the gold district of California—the geology of California—the geological position of gold in various rocks—the probable influence of the gold of California on the general price of gold,—and other cognate topics. The last work on the list is well described by its title. It is a collection of official documents, letters, and newspaper articles—very interesting and important to those who are seeking the most trustworthy information on the subject.

Believe as You List: a Tragedy. Written by Philip Massinger. Now first printed. Edited by T. Crofton Croker. Printed for the Percy Society.

A play by Philip Massinger "now first printed," sounds oddly but pleasantly in our ears. There is no doubt of its genuineness. It is mentioned by Sir Henry Herbert, in his Office Book of Master of the Revels, as licensed by him on the 7th of May, 1631; and the MS. from which the play is printed contains the following licence in the well-known handwriting of that Master. "This Play, called *Believe as You List*, may be acted this 6 of May 1631. Henry Herbert." The title-page, which Mr. Croker is of opinion is in Massinger's handwriting, runs as follows: "A new play called: *Believe as You List*. Written by Mr. Massinger. May 6th 1631.—A Tragedy." The handwriting of this title (of which Mr. Croker supplies a fac-simile) is unlike the known specimens of Massinger's writing; and the date alone (the day of licence), to say nothing of the unusual self-description of Mr. Massinger, seems to suggest that it was probably written by no greater person than a clerk in the Master's office. This, however, in our eyes, will not lessen the value of the MS. by a single farthing. It is, in every sense of the word, a great rarity; and moreover holds out a hope that Mr. Warburton's cook, who was thought to have singed a goose with this very MS. a century ago, was a more learned cook than literary antiquaries have hitherto allowed. One thing at least is clear:—the MS. play by Massinger of 'Believe as You List' must be withdrawn henceforth from the long catalogue of enormities that are laid to her charge.

The MS. was given to Mr. Croker, in the year 1844, by a Mr. Beltz,—who found it "a short time ago" in overlooking some old papers in his possession. "It was concealed," he says, "in a vast mass of rubbish which was submitted to my inspection by a member of my family previous to its intended destruction." Mr. Croker adds that it is written "on forty-eight pages of foolscap paper, in a small hand—sometimes not easy to be read. Of the second leaf only an inconsiderable portion remains, and the top and bottom of the paper have been injured in some places by damp. In four additional pages after the licence, the Prologue, Epilogue and Property Directions are preserved." To this we may add, that the MS. was evidently the bookholder's—or what we should now call the prompter's—copy; and that, from the entries on the last page, the following players had parts in it on its first performance: Taylor, Lowin, Robinson, and Benfield—four of the "principal actors" whose lives have been recently written by Mr. Collier in his *Memoirs of original players in Shakespeare's plays*, enumerated in the folio of 1623—Elyard Swanston, Thomas Pollard, Robert Baxter, and William Penn. Swanston was a jeweller; and Pollard lived single, and died rich. Baxter had a part in Ben Jonson's 'Cynthia's Revels'; and Penn was one of the

children of Her Majesty's Revels, with a part in the first performance of Ben Jonson's 'Silent Woman.'

The story of this piece is that of Antiochus the Second; and the Prologue tells us how far Massinger adhered to history and how much he drew on his own invention. The ease of the writing is wonderful.—

[Soe] far our author is from arrogance,
That he craves pardon for his ignorance
In storie, if you pride what's Roman here
Grecian, or Asiaticke, drawe to mere
A late, and ad example, 'tis confest
Hee's but an English stroller at the best,
A stranger to cosmographie, and may erre
In the cuntries names, the shape and character
Of the person he presents, yet he is bolde
In me to promise; be it new, or olde,
The tale is worth the hearing, and may move
Compassion, perhaps deserve your love,
And approbation, hee dares not boast
His paynes, and care, or what books he hath tost
And turnde to make it up, the rarietie
Of the events in this strange historie
Now offer'd to you, by his owne confession
Must make it good, and not his weake expression
You sit his judges, and like judges bee
From favour to his cause, or smiles free,
Then whether hee hath hit the white or mist,
As the title speaks, Believee you as you list.

The play is very far from being one of Massinger's best; nor does it abound in fine scenes—or, indeed, contain many fine passages. But there is a rhythm—and at times a manner—of thinking—unknown to the English drama after Shirley's time. Here is a speech, or rather part of a speech, which Lamb perhaps would have admitted into his Specimens.—

O, that now I stood
On some high pyramid, from whence I might
Be seene by the whole worlde, and with a voice
Lowder then thunder, pierce the eares of prowd
And secure greatnesse with the trewe relation
Of my remarkable storie, that my fall
Might not bee fruitlesse, but still live the greates
Example of man's frailtie. I, that was
Borne and bred up a kinge, whose frowne or smile
Spake death, or life, my will a law; my person
Environd with an armie; now expose
To the contempt, and scorne of my owne slave;
Who, in his pride, as a god compar'd with mee,
Bids mee become a begger. But complaints
Are weake and womanish. I will, like a palme tree,
Growe under my huge weight: nor shall the feare
Of death or torture, that dejection bringe,
To make mee live, or dye, lesse then a kinge. [Exit.]

This, addressed to Flaminius, the Roman, is even better.—

theis poore men,
Theis Asiatick marchants, whom you looke on
[With such contempt and scorne, are they to whom
[No]me owes her braverie: their industrius serch
[To] the farthest Inde, with danger to them selves,
Bringes home securitie to you, to you unthankfull;
Your magazines are from their sweat supplide;
The legions, with which you fright the worlde,
And from their labour pay'd: the Tiran fishes,
Whose blood dies your prowde purple, in the colour
Distinguishinge the senator's garded robe
From a plebeian habitt, their net is catch;
The diamonde hewe from the rocke, the pearle
Divide for into the bottome of the sea;
The saphir, rubie, jacinth, amber, curral,
And all rich ornaments of your Latian dames
Are Asian spoyles.

Here is another extract, but scarcely Massinger's in his better mood.—

You well know
Charitie begins at home, and that wee are
Neerest unto our selves. Fooles build upon
Imaginarie hopes, but wisemen ever
On reall certainties. A tender conscience
Like a gloweworme, shows a seeminge fire in darknesse,
But set neere to the glorious light of honor,
It is invisible. As you are a statesman,
And a master in that art, you must remove
All rubbs (though with a little wronge, sometimes)
That may put by the bias of your counsailes,
From the faire marke they aime at.

This, addressed to Antiochus, is perhaps the most poetic passage in the whole play.—

I as your better Genius,
Will lead you from this place of horror, to
A paradise of delight, to that garden compar'd
Thessalian Tempe, or that garden where
Venus, with her reviv'd Adonis spende;
Their pleasant howers, and make from their embraces
A perpetuite of happinis
Deserve not to be nam'd. There in an arbor
Of it selfe supported ore a bubbling springe
With purple hieacinths, and roses cover'd
Wee will enjoy the sweetes of life, nor shall
Arithmetique somme up the varieties
Of Our amorous dalliance. Our viandcs such

As not alone shall nourishe appetite
But strengthen our performance. And when call'd for
The quisters of the ayre shall give us musick;
And when wee slumber, in a pleasant dreame
You shall beholde the mountaines of vexations
Which you have heaped upon the Roman tyrannads
In your free resignation of your kingdome,
And smile at their afflictions.

Mr. Croker—to whom we are under great obligations for this pleasant accession to our dramatic stores—has not done justice to himself or to his readers in giving the mere text of his author without a single note of comment or illustration. Some of the passages are obviously corrupt—such as p. 26, "sounds" for sons; and Mr. Croker might have added—and perhaps will do so hereafter—that the extirpated passages—chiefly asseverations—were struck out by Sir Henry Herbert, the brother of "holy George Herbert,"—having all his brother's dislike to strong expressions; of which his Office Book, printed in part by Malone, gives curious proof.

The System of Instruction in France; with a History of the University of Paris—[Das Unterrichtswesen in Frankreich, &c.] By Ludwig Hahn. Breslau, Goschorsky; London, Baillière.

THE accident of time has, in some respects, been unpropitious to this work. It is a fair specimen of German industry, on a subject the importance of which is nowhere more deeply felt than in Germany. The author, a clergyman resident in Paris before the late Revolution, in the capacity of a tutor, devoted his spare hours to a task which has usually been deemed serious enough to employ the whole time of men specially charged with the duty, and assisted by all kind of official aids. He has undertaken *Marte proprio* to emulate, on French ground, what Cousin, commissioned by a government, performed in his celebrated Report on German Education: and the work of private industry need not fear comparison with that of the public commissioner—as far, at least, as a thorough survey of the matter of inquiry and the comprehension of all its essential details are concerned. Nor are the author's conclusions from this large inquiry to be slightly mentioned. They are intelligent and moderate; bespeaking the application of a mind of more than common powers, that has studied intently the principles and objects of education. The subject, of course, is viewed in all its branches from a ground of German training; but this of itself can hardly be termed a disadvantage, as the weight of the topic has nowhere been so well estimated as in Germany: and in no other country have the doctrines of instruction—as a special science and as a moral influence—been more earnestly investigated, and we may say, in some respects so liberally exemplified. Indeed, if there be any topic with which a German is particularly qualified to deal, it is surely the philosophy of teaching. While the author of this essay has brought to his inquiries the high views and advanced experience of his own country in this matter, they have not made him presumptuous or hasty in judging of foreign institutions. Altogether, we rise from an examination of his work with respect for the writer. He has been diligent in collecting information on a very wide subject, and has arranged its copious materials in clear and rational order: while his observations betray no offensive tinge of national prejudice, and his views of the main subject—liberal and elevated—command our assent and approbation.

Although the publication of this work took place at an unpromising period, it may already be seen that its interest will not be merely that of an historical record of the system which the convulsions of 1848 at one time threatened

to destroy altogether. For awhile, indeed, the violent consequences of the February Revolution suspended all discussion of questions important to a state of peace, and threw into uncertainty the whole future institutions of France. But, on the first appearance of a more settled order of things the subject of education has again been resumed: and the dispute, of late years, between the University as the champion of an absolute State control and the Clergy as claimants of the so-called "right of free instruction," has already been brought forward for adjustment by Ministers of the new Republic;—although, of course, under circumstances that have changed many of the relations of the opposed parties. An account, therefore, of the formation and growth of the educational system of France to the close of 1847,—of the changes already made or about to be tried by the Government which the Revolution overthrew,—and of the contrasted views and claims that arose from the date of the Restoration, that still exist, but must henceforward contend on different terms,—has not been wholly deprived of its European interest by the unexpected incidents that have taken place since it was drawn up. Its details must in any case have been valuable as matter of history, showing what the state and tendencies of French education had become at the close of the era of Louis-Philippe:—how it had progressed, and in what respects it had declined; and, finally, in what manner its merits and its faults alternately reflected or tended to create the social and moral phenomena of which we have just witnessed an astounding consummation.

Besides the survey of those educational topics which have agitated France for some years past, there is in Herr Hahn's book material enough of a less temporary character entitled to consideration. But his theme is beyond all measure too large to be traced even in outline within the limits of a brief notice. To attempt the most compressed summary of the whole would be impossible:—partial results or single features would produce an erroneous effect. We are thus restricted by necessity to a general opinion on the value of the work, and to such hints of the nature of its contents or such glimpses of its main results as can be brought within the compass of a few paragraphs. To undertake more than this would be of no use, unless we could give something like a critical survey of the subject in all its branches; and this, in a matter so varied and copious, could not be done without giving an abstract of every part of the treatise in hand. It deserves to be studied *in extenso*, as a valuable contribution to the history and statistics of education. It contains matter enough for thought on many general topics of social and political importance,—and may be commended to all who appreciate what is permanent in the interests which it discusses; while the revival of the struggle which the ministers of the late régime were attempting at the moment of their fall to compose, will render it of use to those publicists who may now desire an impartial account of the *status quo* of the war between the partisans of state and those of voluntary education.*

When Napoleon reorganized those institutions which the Revolution of 1789 had changed or dissolved, not the least important of his acts was the new establishment of the University of France, with the subordinate Colleges and Institutes—the legacy of the old régime—which

* The writer of the essay on this subject in the last number of the *Quarterly Review* does not appear to have seen Herr Hahn's monograph; but takes his materials altogether from French sources. On many of the topics discussed the testimony of an intelligent foreigner conversant with the whole question might have been referred to with advantage.

it was made to absorb. It was founded, with these supplements, on the basis of that time-honoured University of Paris which had asserted its indestructible vitality through all the storms that attended the fall of the French monarchy; but under the absolute control of the Emperor it assumed a character altogether new, as the head of a vast centralized system, wherein the whole business of instruction was secularized and made subordinate to the State, of which the University became the official organ. The tendency of the education thus organized was marked by the decided will of the Emperor; who, as it is well known, viewed with distrust all studies leaning towards pure speculation,—and had, indeed, little regard for any species of tuition whatever that could not decidedly assert a practical character. The effect of the character thus given to the national training survived the fall of its author; and we see in this Report of French Education as it existed in 1847 the marked features which it has impressed on the course and relative growth of different branches of instruction. While the exact sciences flourished—the former not only in the University and in the colleges, but in the admirable special schools, such as the Polytechnic, artillery and engineers', mines, marine engineering, &c.,—while physics and the practice of law and medicine were largely, if not deeply, cultivated,—there was no complete system of philosophy, properly so called, to which the national seal had been affixed. The studies in that department—rarely followed, indeed, excepting so far as demanded for graduation—were conducted on an eclectic principle which treats the subject as undetermined, and merely offers to the learner views of the chief systems hitherto promulgated from which he must fashion his own creed as he may:—a method of instruction that, however liberal in one sense, speaks on the whole the subordinate place which it virtually holds in the scheme of national teaching. Classical studies have sunk into general neglect. We have the testimony of an eminent Frenchman—M. Lenormand—to the entire decay of scholarship in the present generation. This indeed is proved by the few editions of ancient authors published throughout France within the last quarter of a century, and still more by the circumstances under which they have appeared. One of the few printers who continue to produce such editions (Firmin Didot), when he undertook the noble enterprise of reprinting the *Thesaurus* of Henry Stephens found that France could not supply him with the requisite editorial assistance. "Who," says Lenormand, "are the learned men that execute this great undertaking in the name and at the cost of France? They are Germans. The same publisher resolves to present to the nation a fine edition of the Greek authors:—to whom does he apply to put his plan into execution? To Germans, again! He prints, indeed, in Paris,—but the proof sheets travel to and fro between Paris and Leipzig; or German philologists are specially imported into Paris,—where there reside a fair number of such, Von Sinner, Fix, Dübner, Henschell, Tischendorf, and many others, who thus find a respectable existence owing to the voluntary or compelled indolence of French scholarship."

Theology, in the city which once boasted of its Sorbonne, is still more thoroughly decayed. It holds but a nominal place in the public—or university—scheme of study. The reason of this is obviously that distrust of the clergy towards education under secular authority which, as soon as the Church had begun to feel itself once more in safety, has agitated France, since the Bourbon Restoration, on behalf of "free instruction,"—the debates on which

from 1844 to 1847 will be in the memory of most readers. The whole subject is fully and temperately handled by Herr Hahn; who brings down the record of the struggle to the *projet de loi* of 1847, introduced by Salvandy's masterly exposition of his scheme for conciliating the rival claims of the University and of the Clergy—the sole real movers on behalf of "free instruction." He gives a minute and judicious account of this perplexed question; the solution of which was suspended, indeed, by the Revolution of 1848, but must be undertaken in one way or another by those to whom the government of France has now fallen. It may be foreseen that the ecclesiastical plea will have to be urged on far less ambitious grounds than were claimed by the Clergy in the famous rescripts and pastoral letters of 1843-4; while it is scarcely likely that the University will have to yield so much as was proposed by Salvandy in 1847, now that a new explosion of the popular will has broken out on the side on which the "national" system has always virtually stood,—and, it may be added, to which it chiefly owed the hate and suspicion of the Church. The latter, in fact, on the whole, did not so much abhor the University itself as the constitution of things of which it was only a prominent expression.

That the tendency of that constitution was to promote mere routine and a sterile mechanical training, to the exclusion of genuine spiritual culture, is plainly the conclusion of Herr Hahn's survey; and there appears to be little reason to doubt that he has correctly appreciated this result on the whole. Nor can it be denied that a preponderance of what may be termed the material over the disinterested pursuit of study in the entire system of national instruction must be seriously detrimental to those qualities which alone render nations truly great and virtuous, or promise them future growths of noble men and memorable deeds. It is probable, too, that the efforts of a part of the French Church were animated by a sincere conviction of this truth, and by a laudable desire to oppose to the spread of a selfish or narrow materialism the higher impulse of moral and religious training. But such were not the motives that swelled the burden of the ecclesiastical chorus: mainly raised as a call for the recovery of sacerdotal rule, which the French have utterly rebelled against and will not readily obey hereafter—and to which few will desire to see them again subjected. The introduction of a higher aim and more spiritual tendencies into education—precious as they are—can hardly be effected on the plan of the Bonalds and Dupanlous: and in the present state of opinion, morals, and social relations in France, we cannot expect that its growth in those moral qualities which we know to be inestimable will be anywise furthered by putting hierarchical control in the place of a secular authority—however the influence of that power may have erred in the opposite direction. The question is one of grave difficulty; and its object, if fully weighed, may be termed of supreme importance, as one in which the future moral life of a great nation is involved, and ultimately its material prosperity, internal peace, and external greatness. For it is not on institutions alone that these advantages depend, but on the degree of virtue, order and self-control existing in those who live under them. This is the ultimate measure of real welfare in all governments:—in a system of government wholly popular it must plainly be a prime and absolute condition.

We can speak only in general terms of a mass of special information which Herr Hahn's report affords on every branch of public instruction in France;—of his careful description of

the course of studies in all classes of schools, institutes, colleges, and universities;—of the degrees of proficiency which he finds to be usually attained in them;—of the effects of some marked features of the system, that of public competition or *concours* especially, on the characters of pupils and on the methods and results of learning;—and of the social position, election, and emoluments of the teachers in colleges and in secondary institutes. All these will be found minutely discussed in a clear methodical order. Nor has the subject of female education been overlooked. The author devotes a special chapter to the schools and institutions for girls,—in the serious conviction that no view of the moral regeneration of France can be authentic which shall exclude the proper training of its wives and mothers: and he elsewhere expresses the persuasion that it is by such means—in promoting a higher regard for the domestic sanctions, the purity of home, and the sanctity of marriage—that a sphere of pastoral diligence may be found for the clergy more certain and beneficial in its influence and less apt to be disturbed by worldly ambition at least than the ground which they have been striving to regain in the public tuition of the men of France.

It will be seen that we regard this as a substantial work, reflecting credit on an author who could collect and digest its materials under the circumstances in which Herr Hahn has performed so difficult a task. It will deserve a good place among educational statistics, as the most comprehensive account hitherto published of public education in France from its earliest known establishment:—a theme which must retain a certain importance in any future state of things. If entire changes are to take place in the system, the record will still have weight in its historical quality: if the development of republican France be destined to proceed—as now seems not unlikely—on the base of former institutions, the account will then be a useful guide to all who desire to follow its progress in this vital matter of government.

Con. Cregan, the Irish *Gill Blas*. Nos. I. and II. Orr & Co.

THE twenty months' run of a novel published after the new fragmentary fashion may be likened to a steeple-chase, without bringing the person who introduces the figure under the censure applied by Sterne to the simile-maker. Who that consents to ride with a *Domby*, or a *Pendennis*, or a *Roland Cashel* can predicate to what diversions and vicissitudes not merely the hero, but his followers the Public also may be exposed ere the goal be reached? The race may be begun under the reign of a Metternich and ended under the sovereignty of a Mazzini. The 'Autobiography of the Great Sea Serpent,' or the 'Mysteries of the Diggings,' the 'Memoirs of a Duchess Dollololla,' or the illustrated chronicle of 'The Hymeneals of the Nightingale and the Rose' may "break out" betwixt number and number,—beckoning away the thirty thousand purchasers in all manner of unforeseen and seductive directions. This should make persons whose boast it is that they are wiser than *Zadkiel* reluctant to prophesy,—even did not such facts occur as the high-mettled racer suddenly falling lame just before the momentous leap is taken which is to decide the fortune of the day. Otherwise, we should be disposed to bet on 'Con. Cregan' as more likely to carry himself very far and his public completely away than ninety-nine out of the hundred novels of the Picaresque school.

What manner of school this is need not here be argued. The author before us makes no false pretences. We are not invited by him into a conventicle, nor, if ashamed of our company, are we

appeared with the bland and solemn assurance that a very good moral (as good as new) will open its arms of love and charity to receive all bewildered readers at the close of the story. Far from it:—the hero is the son of an Irish informer, who does honour to his education by turning upon his "immediate progenitor." Armed with neither principles nor feelings, but with a cool, steady, impudent determination to rise and to enjoy, he makes his way up to Dublin; and at once commences his practical and theoretical study of life as a street-runner, a holder of horses, and a carrier of notes,—which means also a possessor of secrets. Con, however, is too clever to be utterly bad and untrustworthy. Resolved to become great and famous, he early perceives that there are such things as *bond fide* honour and confidence which may be used in turn with other attributes and means of rising. In indicating this vein of perception we think that our new novelist is at once adroit and natural. Without in the slightest degree holding out prospects of final escape or disentanglement, he thereby opens a loop-hole, and reveals the end of a clue. Lacking these, the prison-house of iniquity would become intolerable and the maze of intrigue one which few would care to thread.

The manner, too, of the writer happily corresponds with his matter. An easier flow of narration, without obtrusive familiarity or a yet more offensive untidiness, does not occur to us than we find in 'Con. Cregan.' By a like happy union of art and nature does M. Scribe enable us to swallow the most monstrous improbabilities. Here, the condiment will of course be eminently wanted,—since the "Irish *Gil Blas*" is to "stick at nothing" in the shape of audacity and adventure:—as the following extract will sufficiently show. Having got possession of a crown by a flight of no common impudence, Con. Cregan is resolved to enjoy himself for once like a gentleman;—his attire and the above appetite, however, not being in most perfect harmony. But "can not" are words erased from his vocabulary as completely as if he had graduated in the *Château d'If* under the *Abate Faria*.—

"Wearied with rambling, and almost despairing of myself, I was about to cross Carlisle Bridge, when the blazing effulgence of a great ruby coloured lamp-light attracted my attention, over which, in bright letters, ran the words, 'Killeens' Tavern and Chop House,' and beneath, 'Steak, potatoes, and a pint of stout, one shilling and fourpence.' Armed with a bold thought, I turned and approached the house. Two or three waiters, in white aprons, were standing at the door, and showed little inclination to make way for me as I advanced. 'Well!' cried one, 'who are you? Nobody sent for you.' 'Tramp, my smart fellow,' said the other, 'this ain't your shop.' 'Isn't this Killeens'?' said I, stoutly. 'Just so,' said the first, a little surprised at my coolness. 'Well, then, a young gentleman from the college sent me to order dinner for him at once, and pay for it at the same time.' 'What will he have?' 'Soup, and a steak, with a pint of port,' said I; just the kind of dinner I had often heard the old half-pay officers talking of at the door of the Club in Foster Place. 'What hour did he say?' 'This instant. He's coming down; and as he brings by the mail at seven, he told me to have it on the table when he came.' 'All right; four and six,' said the waiter, holding out his hand for the money. I gave him my crown-piece, and as he fumbled for the sixpence I insinuated myself quietly into the hall. 'There's your change, boy,' said the waiter, 'you needn't stop.' 'Will you be so good,' said I, 'to write "paid" on a slip of paper for me, just to show the gentleman?' 'Of course,' said he, 'taken possibly by the flattering civility of my address, and he stepped into the bar, and soon re-appeared with a small scrap of paper, with these words: "Dinner and pint of port, 4s. 6d.—paid." 'I'm to wait for him here, Sir,' said I, most obsequiously. 'Very well, so you can,' replied he, pass-

ing on to the coffee-room. I peeped through the glass door, and saw that in one of the little boxes into which the place was divided, a table was just spread, and a soup-tureen and a decanter placed on it. 'This,' thought I, 'is for me; and for all the other boxes were already occupied, and a great buzz of voices and clashing of plates and knives and forks going on together. 'Serve the steak, Sir,' said I, stepping into the room and addressing the head-waiter, who, with a curse to me to 'get out of that,' passed on to order the dish; while I, with an adroit flank movement, dived into the box, and, imitating some of the company, spread my napkin like a breastplate across me. By a great piece of fortune, the stall was the darkest in the room, so that when seated in a corner, with an open newspaper before me, I could, for a time at least, hope to escape detection. 'Anything else, Sir?' cried a waiter, as he uncovered the soup, and deposited the dish of smoking beefsteak. 'Nothing,' responded I, with a voice of most imposing sternness, and manfully holding up the newspaper between us. The first three or four mouthfuls I ate with a faint heart; the fear of discovery, exposure, and expulsion almost choked me. A glass of port rallied, a second one cheered, and a third emboldened me, and I proceeded to my steak in a spirit of true ease and enjoyment. The port was most insidious: place it where I would on the table, it invariably stole over beside me, and in spite of me, as it were, the decanter would stand at my elbow. I suppose it must have been in reality a very gentleman-like tippie; the tone of sturdy self-reliance, the vigorous air of command, the sense of absolutism it inspires, smack of Toryism; and as I sipped, I felt myself rising above the low prejudices I once indulged in against rank and wealth, and insensibly comprehending the beauty of that system which divides and classifies mankind. The very air of the place, the loud overbearing talk, the haughty summons to the waiter, the imperious demand for this or that requisite of the table, all conspired to impress me with the pleasant sensation imparted to him who possesses money. Among the various things called for on every side I remarked that mustard seemed in the very highest request. Every one eat of it; none seemed to have enough of it. There was a perpetual cry, 'Mustard! I say, waiter, bring me the mustard;' while one very choleric old gentleman, in a drab surcoat and a red nose, absolutely seemed bursting with indignation as he said, 'You don't expect me to eat a steak without mustard, Sir?'—a rebuke at which the waiter grew actually purple. Now this was the very thing I had myself been doing, actually 'eating a steak without mustard!' what a mistake, and for one who believed himself to be in every respect conforming to the choicest usages of high life! What was to be done? the steak had disappeared: no matter, it was never too late to learn, and so I cried out, 'Waiter! the mustard here!' in a voice that almost electrified the whole room. I had scarcely concealed myself beneath my curtain. 'The Times,'—when the mustard was set down before me, with a humble apology for forgetfulness. I waited till he withdrew, and then helping myself to the unknown delicacy, proceeded to eat it, as the phrase is, 'neat.' In my eagerness I swallowed two or three mouthfuls before I felt its effects, and then, a sensation of burning and choking seized upon me. My tongue seemed to swell to thrice its size; my eyes felt as if they would drop out of my head; while a tingling sensation, like 'frying,' in my nostrils, almost drove me mad; so that, after three or four seconds of silent agony, during which I experienced about ten years of torture; unable to endure more, I screamed out that 'I was poisoned,' and with wide-open mouth and staring eyes ran down the coffee-room. Never was seen such an uproar! had an animal from a wild-beast menagerie appeared among the company the consternation could scarce be greater; and in the mingled laughter and execrations might be traced the different moods of those who resented my intrusion. 'Who is this fellow? how did he get in? what brought him here? what's the matter with him?' poured in on all sides; difficulties the head waiter thought it better to deal with by a speedy expulsion than by any lengthened explanation. 'Get a policeman, Bob!' said he to the next in command; and the order was given loud enough to be heard by me. 'What the devil threw him

amongst us?' said a testy-looking man in green spectacles. 'I came to dine, Sir,' said I; 'to have my steak and my pint of wine, as I hoped, in comfort, and as one might have it in a respectable tavern.' 'A jolly burst of laughter stopped me, and I was obliged to wait for its subsidence to continue.' 'Well, Sir, I paid for my dinner'—'Is that true, Sam?' said a shrewd-looking man to the waiter. 'Quite true, Sir! he paid four and sixpence, saying that the dinner was for a College gentleman.' 'I have been in College,' said I coolly; 'but no matter, the thing is simple enough; I am here, in a house of public entertainment, the proprietors of which have accepted my money for a specific purpose; and putting aside the question whether they can refuse admission to any well-conducted individual, (see Barnes versus Mac Tivell, in the 8th volume Term Reports; and Hobbes against Blinkerton, Soaker, and others, in the Appendix,) I contend that my presence here is founded upon contract.'—Another and still louder roar of mirth again stopped me, and before I could resume, the company had gathered round me in evident delight at my legal knowledge; and in particular he of the spectacles, who was a well-known attorney of the Court of Conscience. 'That fellow's a gem!' said he. 'Hang me if he's not equal to Bleatem. Sam, take care what you do; he's the chap to have his action against you! I say, my man, come and sit down here, and let us have a little chat together.'—Most willingly, Sir, responded I. 'Waiter, bring my wine over to this table.' This was the signal for another shout, of which I did not deign to take the slightest notice. 'I'll wager a hundred oysters,' exclaimed one of the party among whom I now seated myself, 'that I have seen him before! Tell me, my lad, didn't you ride over the course yesterday and cut out the work for Mr. Beatah?'—I bowed an assent.

After this specimen of Con. Cregan, the reader will not be nervous regarding his future career. We just now accidentally mentioned the *Abate Faria*:—this leads us to add that the tale here begun may give us an Irish 'Monte Christo' if its writer "minds his hits." Who or what he may be, whether a new candidate or an old member of the Story-Teller's Company, we have not the remotest idea.

The Canton Papers. (Manuscript.)

(Second Notice.)

IN this second notice of these papers, we shall take a few miscellaneous points, while one or two inquiries connected with others are pending. We must add, however, to what we have already said on Michell's accusation one document which has reached our hands since our first article appeared. The quere is in the handwriting of Dr. Priestley—the answer is that of Michell. And it runs thus:—"Quere, whether Mr. Michell, in the tenth Page of his Treatise of Artificial Magnets, where he says, 'I have heard of Magnets, &c., did not mean Magnets that were made by Mr. Canton? Mr. Michell has no objection to answering the above quere in the affirmative, that they were he believes some of Mr. Canton's Bars of w^b he had heard it represented that they would lift seven or eight and twenty ounces."

We will next dispose of Mr. W. Henly,—one of those who were powerfully caught by the new facts of electricity. The following extract is a useful warning.—

"Mr. Ronayne has made a curious remark upon the supposed electricity of the torpedo: he says, that could be proved, he does not see why we might not have storms of thunder and lightning in the depths of the ocean. Indeed, I must say, that when a gentleman can so far give up his reason as to believe the possibility of an accumulation of electricity among conductors, sufficient to produce the effects ascribed to the torpedo, he need not hesitate a moment to embrace *as truths*, the grossest contradictions that can be laid before him.—I am, dear Sir, yours, &c.

W. HENLY.

Mr. Henly was a man of irony, if two instances make one. He constructed an arti-

Nº 11
ficial to
shock, he
says, p
arificia
pleasur
words—
to our
an und
manin,
kitchen
bottles,
with hi
instanc
manner
is now
the Ro
should
proper
last."
had a s
paymas
when I
might
now.
agree.
paper
exper
Society
Mr.
maticia
laugh a
Canton
show i
quadr
Azz=I
slow st
arrived
But we
lowing
Canton
"Dea
Canton
letting
Wilkes
know w
how sol
for the
of you
say but
mere w
among
it is (y
a Box
denomi
from w
preserv
Mercha
Cust: i
Mr. Ha
to Del
are nea
divide
for the
you.
for wr
Mr. P
grave
like hi
now ca
I thin
Town,
at the
and be
smign
my St
Plums
turb th
So ple
and ke
my ol
distrib
named
exhaus

style which should make modern mathematicians ashamed of themselves.

A letter from James Dodson (the author of the 'Antilogarithmic Canon') invites Canton to join "some lovers of the mathematics who intend to meet at the Queen's Arms in Newgate Street." This seems to have been an occasional meeting, not a regular society: and may indicate that then, as now, the Royal Society furnished no sufficient means of conference for the cultivators of the pure sciences,—or, perhaps, that the mathematicians cultivated Enodynamies. There is now nothing in London in the nature of a meeting of mathematicians. The old Mathematical Society—which used to meet in Spital Fields, consisting, at one time at least, of men who assembled with each his pipe, his pot, and his problem,—has vanished or has been absorbed, as to assets and members, in the Astronomical Society.

Some letters from Dr. Heberden announce the intended firing of some rockets at Lambeth;—the purpose seems to have been to use them for determining the differences of longitude of different parts of London. One from Martin Folkes (then President of the Royal Society) invites Canton to exhibit his magnetical method privately to Lord Charles Cavendish previously to showing it to the Society.

We shall finish for the present with the following letter, to teach people that the letters written by foreigners in novels are not impossible. We have a great respect for the writer.

"Sir,—There is but two hours past, that I came from your kind company, and I cannot tranquillize myself without writing to you again. Your experiments, about the compressibility of water strok me so hardly, that I should not sleep, if I put not or lay down on the paper the thoughts, which are swimming now on my brain, in despite of myself. You perhaps will call it a folly, but no mater: I cannot help it. If it is so, I should be not the only one, who obtains but nonsense, after very good Leçons.—But to avoid the tediousness of my coarse language, and to spare your precious time, Let me go speedily to my thoughts, which perhaps are always the first, You have meet with at every time that you have used the same kindness with other blockheads as me.

"How might it be so, dear Sir, that a body in the same act of its compression, be able to receive a new addition of water in it's make which was not there before.—You comprime with your hands the sphere of glass, full till it's neck with water; and by this compression, the water which was in the neck, is received or absorbed in it!—What?—You diminish the capacity of the ball (or phial for I do not know which is the proper term): and it is able yet to receive more water?—my head is out of its place, and my brains turn over with such experiment.—Good God! it is quite the contrary effect of all others. When I comprime some soft or fat mater or body in my hands, it escapes out between my fingers.—I think that if there was a such neck communicating with the golden ball, which the Florentine Academicians tried in the past time; the water, instead of sweating out between it's pores, would undoubtedly rush out by the neck.—Why the water does not springs out by the neck of your phial? Since there is not any value which hinders it.—No, my dear Sir; I fear that there is some what hide from our (at least certainly from mine) eyes in this experiment. There is some other play of the Laws of the Nature, which I can not guess.—But if it is not so: be so kind, I pray, as to lighten me about it. And if you chuse better, by sake of sparing your time, write me two lines (for I am pretty sure of you having thought upon these difficulties, a thousand times before) and be so obliging as to send me with it, the three numbers, about which we have spoken, found by your own experiments, of which, if you give me leave, I'll use with the due acknowledgment.

"1st. The fraction answering to the increase or expansion of the mercury on each degree of Fahrenheit's scale: for I fear by forget that it is not $\frac{1}{1000}$, as it seems me now. 2^d. the specific weight of the mercury, and also of the golden guinea, if you have

tried it. An 3^d the precise differences you found in the degrees of the boiling water under different pressures of the atmosphere.—I am, Sir, Your most obed^t. hble. serv^t.

JOHN HYACINTH DE MAGALHAENS.

"P.S. Perhaps your experiment proves that there is not at all any elasticity in the water. Therefore being forced into a narrower space, the water of the neck goes to fill the remainder. But why does return the same to refill again the neck after its freedom?—is it not it's own spring or elasticity which does it?"

"At the 26 in this morning.

"My dear Sir,—As soon as I get up, the first I did, was to read over again those Lines: for I find my phantasia not less full (or fool) of your Phial as yesterday night. I have dreamed with it. And I fear that the first trouble I will give you in the next, will be to seek for me a place in Bethlem Hospital—devil the phial!—it is not for me as that I have read of long ago in the Ariosto Poems, where the Astolphe found his good sense or where good judgement was shot up.—If I was not so warm about it in my head; I will not sent to you this sheet: for I would be shamed of. Add to it the impudence of my beggary about the fruit of your experiments; I mean the 3 numbers I ask for! But there is all my pretention or claim to Philosophy: viz., to tell sincerely and freely all my wishes and thoughts,—that is the case. I wish have those numbers, and have not the patience of concealing it from you. Nevertheless, if there is any reason on the contrary, or if it does not please to you: then send not them, and be sure that it shall not change nothing in the worth sentiments, esteem, respect, and friendship, I am possessed of in your regard.

"I forgot yesterday to tell you why I called my thermometer on the Aerostathion, the medical one. You will see in this paper print the motif of it, which I wish you may find in the right. I am, &c. At Mr. Pyefinch in Cornhill, 26 Sept^r. 1765."

This Magellaens was a person of some mark. He was a Portuguese and a Jesuit, descended from the great navigator of his name. He resided in England,—where, we believe, he died in or shortly before 1790. He had very early information on scientific matter from abroad,—and was frequently employed in procuring English instruments for foreigners. In 1768, just after Mr. Malony had been convicted at the suit of a common informer under the statute against saying mass, Magellaens and three others were indicted for the same offence. But Lord Mansfield and all the judges held that it was necessary that the accused should be *proved* to be a priest, as well as to have said mass,—and the second attempt failed. The penalty was nothing less than perpetual imprisonment; but Mr. Malony had received a pardon, it is said, before the decision of the judges could help him.

A Book for a Corner; or, Selections in Prose and Verse from Authors the best suited to that mode of enjoyment: with Comments on each, and a general Introduction. By Leigh Hunt. 2 vols. Chapman & Hall.

So fully descriptive is this title-page that nothing more is wanted for our readers' instruction as to the style and merits of these volumes. But we confess to a degree of partiality for the poet and critic whose declining years are thus occupied in reproducing for others the literary luxuries which have given a charm to his own studious life, and have preserved his feelings fresh and young through all the cares amid which the heart's music too often becomes "like sweet bells jangled, out of tune and harsh."

The selections here presented are not from great but from choice authors. The Shakespeares and Miltons are, we are told, serious studies—exercising mastery over minds the most ele-

vated; but in a 'Book for a Corner' companionship should be the rule,—and therefore passages in the middle style of literary composition have been preferred by Mr. Hunt. Shenstone and Gray are the types of the class among poets,—De Foe, Pultock, Radcliffe, Inchbald, and Amory, among romancers,—Steele, Addison, Barbauld, Marco Polo, and Mungo Park, among essayists and travel-writers. The series opens with the 'Letter to a New-born Child,' by Catherine Talbot, and closes with Gray's 'Elegy';—the intermediate citations being ideally related to the intermediate periods of life from birth to death. In this manner an order of arrangement is pleasantly suggested, while variety in subject and sentiment is judiciously secured. The value of the selections is greatly increased by Mr. Hunt's preliminary comments, as well as by the general Introduction to the work. From the latter we quote his genial remarks on the passion for books by which many illustrious individuals have been distinguished.—

"Some of the most stirring men in the world, persons in the thick of business of all kinds, and indeed with the business of the world itself on their hands,—Lorenzo de' Medici, for instance, who was once the great merchant and the political arbiter of his time,—have combined with their other energies the greatest love of books, and found no recreation at once so wholesome and so useful. We hope a man of business will refresh himself with the short pieces in these volumes, and return to his work the fitter to baffle craft, and yet retain a reverence for simplicity. Every man who has a right sense of business, whether his business be that of the world or of himself, has a respect for all right things apart from it; because business with him is not a mindless and merely instinctive industry, like that of a beetle rolling its ball of clay, but an exercise of faculties congenial with the other powers of the human being, and all working to some social end. Hence he approves of judicious and refreshing leisure,—of domestic and social evenings,—of suburban retreats,—of gardens,—of ultimate retirement 'for good'—of a reading and reflective old age. Such retirements have been longed for, and in many instances realized, by wise and great men of all classes, from the Diocletians of old to the Foxes and Burkes of our own days. Warren Hastings, who had ruled India, yearned for the scenes of his boyhood; and lived to be happy in them. The wish to possess a country-house, a retreat, a nest, a harbour of some kind from the storms and even from the agitating pleasures of life, is as old as the sorrows and joys of civilization. The child feels it when he 'plays at house'; the schoolboy, when he is reading in his corner; the lover, when he thinks of his mistress. Epicurus felt it in his garden; Horace and Virgil expressed their desire of it in passages which the sympathy of mankind has rendered immortal. It was the end of all the wisdom and experience of Shakespeare. He retired to his native town, and built himself a house in which he died. And who else does not occasionally 'flit' somewhere meantime if he can? The country for many miles round London, and indeed in most other places, is adorned with houses and grounds of men of business, who are whirled to and fro on weekly or daily evenings, and who would all find something to approve in the closing chapters of our work. The greatest minded man of our time, Rothschild, who weighed kings in his balance, could not do without his house at Gunnersbury. Even the turbulent De Retz, according to Madame de Sévigné, became the sweetest of retired Signors, and did nothing but read books and feed his trout. It is customary to jest upon such men, and indeed upon all retirement; to say that they would still meddle with affairs if they could, and that retirement is a failure and a 'bore.' Fox did not think so. It is possible that De Retz would have meddled fast enough; nor are many energetic men superior, perhaps, to temptations of their spirit in this way, when such occur. But this does not hinder them from enjoying another and a seasonable pleasure meantime. On the contrary, this very energy is the thing which hinders it from palling; that is to say, supposing their intellects are large enough to include

corner' com-
and therefore
terary com-
Mr. Hunt
of the class
Radcliffe
omance, —
Polo, and
and travel-
the 'Letter
ine Talbot,
—the inter-
ated to the
th to death,
ngement is
in subject
ured. The
increased by
as well as
ork. From
arks on the
illustrious
—
t the world,
ht kinds, and
self on their
who was at
al arbiter of
her energies
to recreation
e hope many
ith the about
his work the
everence for
t sense of
f the world
things apart
a mindless
of a beetle
of faculties
man being,
e ap-
of domestic
—of gardens
reading and
been longed
e and great
old to the
arren Hunt-
e scenes of
them. The
at, a nest,
even from
the sorrow
it when he
is reading
his mistress,
and Virgil
which the
mortal. It
erience of
town, and
And who
meantime
d London,
rned with
who are
e andings,
ive in the
st monied
kings in
at Gu-
according
of retired
d feed his
men, and
they would
not retire
not think
meddled
superior,
this way,
ter them
pleasure
ergy is the
s to say,
o include

a sense of it. De Retz, like Burke and Fox, was a lover of books. Sir Robert Walpole, who retired only to be sick and to die, did not care for books. Occupation is the necessary basis of all enjoyment; and he who cannot read, or botanize, or farm, or amuse himself with his neighbours, or exercise his brain with thinking, is in a bad way for the country at any time, much more for retiring into it. He has nothing to do but to get back as fast as he can, and be hurried into a sensation by a mob."

As a specimen of the critical comments, take the following remarks on *Le Sage*.—

"*Gil Blas* is a book which makes a great impression in youth with particular passages; becomes thoroughly appreciated only by the maturest knowledge; and remains one of the greatest of favourites, with old people who are wise and good-natured. Everybody knows the Robber's Cave, the Beggar who asks alms with a loaded musket, the Archbishop who invited a candour which he could not bear, the dramatic surprise and exquisite lesson of the story transcribed into the present volume; and perhaps we all have a general, entertaining recollection of authors, and actresses, and great men. But the hundreds of delicate strokes at every turn, the quiet, safe reference (never failing) to the most hidden sources of action and nicest evidences of character, require an experienced taste and discernment to do them justice. When they obtain this, they complete the charm of the reader by flattering his understanding. The hero (strange critical term for individuals the most unheroical!) is justly popular with all the world, because he resembles them in their mixture of sense and nonsense, craft and credulity, selfishness and good qualities. We have a sneaking regard for him on our weak side; while we flatter ourselves we should surpass him on the strong. Then how pleasant the hypocrisy of the false hermit Lamela, reconciled to us by his animal spirits; how consolatory (if extension of evil can console) the bile and melancholy of the great minister, the Count-Duke, who always sees a spectre before him; and how charming, as completing the round of its universality, the alterations from town to country, from solitudes to courts, and the settlement of the once simple *Gil Blas*, now *Signior de Santillane*, in his comfortable farm at *Liria*, over the door of which was to be written a farewell to vicissitude:—

Invenit portum. Spes est Fortuna, valet.
Sat me lusisti: ludite nunc alios.

My port is found. Farewell, ye freaks of chance:
The dance ye led me, now let others dance.

Le Sage is accused, like *Molière*, of having stolen all his good things from Spain. Do not believe it. Rest assured, that whatever he stole he turned to the choicest account with his own genius; otherwise the Spaniards would have got the fame for his works, and not he. Nobody stole *Cervantes*. *Le Sage* was a good, quiet man, very deaf, who lived in a small house at *Boulogne* with a bit of trellised garden at the back, in which he used to walk up and down while he composed. He had a son, a celebrated actor, who came to live with him; and these two were as fast friends, as they were honest and pleasant men. But if everybody knows the adventure of *Gil Blas* with the Parasite, why, it may be asked, repeat it? For the reason given in the Preface,—because there are passages in books which readers love to see repeated, for the very sake of their intimacy with them. It is with fine passages in books as with songs. Some we like, because they are good and new; and some, because they are very good indeed, and old acquaintances. Besides, there are hundreds of readers who only recollect them well enough to desire to know them better."

Many of the selections are familiar to the readers of elegant extracts;—for which, as we have seen, Mr. Hunt apologizes in his own pleasant way: but a considerable proportion of the matter is rare as it is rich,—and in all there is displayed a warm sympathy for the wants of a numerous class of readers whose means of intellectual enjoyment are limited and who need guidance in the choice of their literary relaxations.

OUR LIBRARY TABLE.

The National Library of Select Literature. Part I. Studies of Shakspeare. By Charles Knight.—This Library, to consist of some six or eight volumes, is intended to carry out the design already sketched in the smaller work entitled 'Half-Hours with the Best Authors';—the latter forming a portion of the proposed Library. Mr. Knight finds that the taste for elegant literature is on the increase, and wishes to meet it in this way. By analysis and extract he undertakes to compress into the above-mentioned small number of books, "the most interesting portions of many hundred writers."—The Part now published, under the title of 'Studies of Shakspeare,' consists of Mr. Knight's critical notices not included in his one-volume and cabinet editions, but scattered through 'The Pictorial' and 'The Library' ones. Such a reprint was, he states, especially desirable because of the additions since made to our dramatic knowledge by the new matter contained in the works published by 'The Shakspeare Society,'—and which will of course be here incorporated. In this way these studies will be fitted to constitute a companion volume (corrected to the latest date) to any copy of Shakspeare that the reader may possess. To the value of such companion it is unnecessary for us now to testify.

The Tooth-ache. Imagined by Horace Mayhew, and Realized by George Cruikshank.—We grieve to see the talents of an artist so distinguished as George Cruikshank wasted on a theme like this. Pain is here played with in a spirit of the coarsest humour. The conception is vulgar and offensive; and what cleverness there is in the execution is lost in the offence. Caricature, where it has no useful end to promote, fails to amuse:—where it trifles with moral or physical suffering, instead of chiding folly, it disgusts.

The Ladies' Flower Garden of Ornamental Annuals.—*The Ladies' Flower Garden of Ornamental Perennials.* By Mrs. Loudon. Drawn from Nature, and arranged in a series of Plates, by H. N. Humphreys, Esq.—The first number of each of the above useful and elegant works is before us:—each proposed to be completed in about eight monthly parts. The permanent and the occasional in flower-gardening will be therein described and pictured for the use of lady flower-growers; the sorts best worth cultivating, with the most favourable methods of arrangement, being pointed out.

The London Catalogue of Books, from 1814 to 1846; and Bibliotheca Londinensis, a Classified Index, &c.—Though these books are anonymous in title, the prefaces are signed by Mr. Hodgson, the publisher,—whom we must therefore treat as having the literary responsibility. Nor will it hurt him at all: for, considered as *sale Catalogues*, the main purpose of which is to enable buyers and sellers to get the book they want, both are very effective. It would be impossible to treat bibliographically of a work which does not give the date of any book, and in which selling prices and publishers' names are two of the most important components: but for finding the author's name from a short trade title, or for giving a correct order when the author's name is found, these books answer their purpose well. A bookseller's rule of classification is somewhat vague, and has &c. to almost every head. But, nevertheless, a person who is considering what to buy is most often in a predicament very different from one who is looking for what to read upon a specified topic. For instance, one who every now and then has to choose a little present for a friend—say a young one—is very much puzzled what to do. Say he wants an early French book, and nothing but that eternal 'Telemachus' will come into his head. Let him look into this list,—and he has hundreds of choices laid before him at once. And even in graver matters, a person who is desirous of seeing what has been done in the way of elementary instruction, where titles run much in one way for one subject, will find the Classified Catalogue very useful.

The Parliamentary Companion for 1849. By C. R. Dod.—Now in its seventeenth year, this publication continues to give full information respecting the two Houses of Parliament; adding to the list of members in the Commons such personal accounts of their family and connexions as are of public utility.

Canadian Gazetteer. By W. H. Smith.—This is

a work printed and published at Toronto, illustrated with engravings, and containing much statistical and general information touching Canada West, with distance Tables and other particulars useful to the emigrant, the traveller and the man of business. It is the first gazetteer of the province to which it relates, —and therefore supplies a want; according to the statement in the preface, a great want,—the inconvenience arising from ignorance and errors regarding the parts described being found to be serious and extensive.

A Lecture on the New Planet Neptune. By J. Jerwood, M.A.—This lecture was delivered at the Manchester Athenæum, in November last. It is, so far as Neptune is concerned, wholly *Adamite*. We have no objection to good partisanship when mixed with a certain amount of fairness to keep it sweet; but we disapprove of such an excess of it as, in describing the communication between the Astronomer Royal and Mr. Adams, wholly suppresses the celebrated question which the former asked, and which the latter neglected to answer,—thereby leaving the Astronomer Royal unable to decide whether the discordances had been fully reconciled. We are somewhat puzzled with a comparison of two different parts of this lecture. When Mr. Jerwood says of Leverrier's memoir—that "the bare perusal of it is a task that makes one dizzy," we presume he means to say that he can read it, and has read it. And yet when a man who implies himself to be versed in the highest analysis draws such a diagram of the disturbed orbit of a planet as is seen in page 9—a "zigzag track" as he calls it,—we in our turn are made dizzy.

The Complete Solution of Numerical Equations. By W. Rutherford, L.L.D.—Matters of mathematical discovery do not usually come before us as separate works,—but as forming part of scientific Transactions. In the present case, Dr. Rutherford has put to sea in his own boat. He has published a decided simplification of the method of obtaining the surd pairs and imaginary pairs of roots of an equation. In fact, by a very slight alteration of form, using $a + \sqrt{-b}$, instead of $a + b\sqrt{-1}$, he has brought these two species of roots under one method: negative values of b giving the common surd roots. Examples are carried up to the fifth degree, and all the five roots are exhibited. We strongly recommend this tract to the attention of our mathematical readers and the further prosecution of the subject to Dr. Rutherford.

Rudimentary Electricity for the Use of Beginners. By Sir W. Snow Harris, F.R.S.—This little book forms one of the new series of rudimentary works published by Mr. Weale. It is one of the best elementary treatises on the science of electricity that we have seen. Nothing is omitted that is necessary to the elementary student: who will not find himself involved in any complicated or abstruse detail,—but will discover in every page such information as will enable him to advance, without the aid of costly apparatus, from the first principles onward to the more refined researches into the mysteries of this subtle principle. The publisher deserves well of the public. A series of valuable works, all written by the ablest men, and illustrated sufficiently with woodcuts, are published by him at the low price of 10d. each. The treatise before us consists of 160 closely printed pages.

Practical Text-book of Inorganic Chemistry, with Qualitative and Quantitative Analysis. By Dugald Campbell.—Supplying, as this work professes to do, a deficiency commonly felt by those whose opportunities for studying experimental science are limited, it is valuable. Considerable experience in teaching at University College has enabled the author to introduce many details of the utmost service to the learner which have been neglected in almost every other work on the science. The preparation of all the chemical re-agents is given, their characteristics are described, and the re-actions are all carefully noted; so that a student is enabled to start from the first simple combination of two elements, and then to track the effects of the compound through all its chemical phenomena. A series of decimal tables are added, which render all calculations of quantities exceedingly easy. This work, which is in every respect carefully produced, will be found of the greatest utility to all who are entering upon the

study of the practical and instructive science of chemistry.

The Evils of England, Social and Economical. By a London Physician.—A protest against mendicancy, charities, poor laws, and "all kinds of waste"—addressed to the industrial classes; that is, to all who live by their labour, whether intellectual or physical. The right or wrong appropriation of the labour fund is, with the author, the cause of all social good or evil. The safety of society depends upon hard work, and upon all being kept at it and having the means of finding it. Such works are the natural products of the time;—there is, however, an especial shrewdness about the present one which qualifies it for some degree of distinction.

LIST OF NEW BOOKS.

Aldrich's *Artis Logice Rudimenta*, by Manzel, 8vo. 6s. cl.
Analysis of the Second Decade of Livy, 12mo. 5s. 6d. cl.
Aristophanes' *Acharnensis*, by F. H. Blaydes, 8vo. 6s. cl.
Artizan, Vol. 1848, 4to. 14s. cl.
Bartlett (E.) On the Treatment of Fevers, royal 8vo. 16s. cl.
Bewley's (G. C.) Prayers of the Church, 8vo. 2s. 6d. cl.
Burke's (J. & J. B.) Landed Gentry, Vol. II. Supplement, 8s. 10s. 6d.
Burke's (J. & J. B.) Landed Gentry, Vol. III., complete, 25s. cl.
Christian Scholar (The), by the Author of "The Cathedral," 10s. 6d.
Cheever's (G. B.) Elements of the Plymouth Pilgrims, 8vo. 8s. cl.
Colenso's (J. W.) Elements of Algebra, Part I. 6th ed. 12mo. 4s. 6d.
Crosley's Builder's Price Book, 1849, 8vo. 4s. 6d.
Danton's Holiday Lib. Vol. IV. The Poems for Children, 1s.
Day's (W.) New Mnemonic Chart, square, 2s. 6d. cl.
Dallas's (Rev. A.) Castlereagh, crown 8vo. 4s. cl.
Dudley Cranbourne, 3 vols. post 8vo. 31s. 6d. bds.
Evans's (Rev. S.) Continuous Outline of Sacred History, 12mo. 4s. 6d.
Gauguin's (Mrs.) Knitting, &c., Vols. I. 3s. II. 6s. 6d. III. 6s. 6d.
Hay (Dr. R.) On the Proportions of the Human Head, imp. 4to. 36s.
Hortensius, or, the Advocate, by W. Forsyth, crown 8vo. 12s. cl.
Hook's (Dr. W. F.) Short Meditations, Pt. II. Lent to Easter, 6s. 6d.
James's (G. P. R.) Tales for Little John Joneses, 2 vols. 18mo. 6s. cl.
Jur. Eng. Lib. Vol. XXI. "Godfrey Davenant at College," 2s. 6d. cl.
Ladies' Album of Fancy Needlework, 2nd edition, 4to. 3s. bds.
Martin's (Dr. G. A.) The Underfield of the Isle of Wight, 10s. 6d.
Madden's (Dr. W. H.) Thoughts on Pulmonary Consumption, 3s. cl.
Marryat's (Capt.) Little Savage, Part II. 12mo. 4s. cl.
Maude Bolingbroke's Autobiography, 8s. 8vo. 3s. cl.
Mill's (Dr. W. H.) Four Sermons at Cambridge, 1848, 8vo. 3s. 6d. cl.
Montalba's (A. R.) Fairy Tales from all Nations, square, 9s. bds.
Monod's (A.) Sermons, translated by Hickey, 2 vols. 7s. 6d. cl.
Mudford's (W.) Tales and Trifles, 2 vols. 18mo. 5s. cl.
Neander's Church History, by Torrey, royal 8vo. 16s. cl.
Owen Tudor, by the Author of "Whitby," 2 vols. post 8vo. 31s. 6d.
Owen (R.) On the Nature of Limbs, 8vo. 6s. cl.
Putz's (W.) Ancient Geography & History, by Paul & Arnold, 6s. 6d.
Quetelet's (M. A.) Theory of Probabilities, 8vo. 12s. cl.
Robespierre's Life, by G. H. Lewes, post 8vo. 9s. cl.
Sallust's Catiline and Jugurtha, by Keightley, post 8vo. 6s. 6d. cl.
Shepard's (T.) The Sound Believer, 18mo. 2s. 6d. cl.
Syrian Noble (The), by the Author of "The Good Shepherd," 8vo. 3s.
Taylor's Builder's Price Book for 1849, 8vo. 4s. 6d.
Vinet's (Dr. A.) Gospel Studies, 12mo. 1s. 6d. 8vo.

"WHAT IS TRUTH?"

Comes that question on thy spirit
With the old unrest
Which it brought to souls before thee,
Down the tides of time and story,
Over nations' graves and glory;—
Which hath darkly pressed
On the heart of every age,
On the head of many a sage,
Since our wisdom's youth—
Heard like sapping seas beneath
Every hold of human faith—
Pilgrim to the shrine of death,
Ask'st thou, "What is Truth?"

Earth will send thee answering voices
From her schools and shrines:
From her heaths and corn-clad vallies—
From her city's sunless alleys—
From all lips that of life's chalice
Drink the mingled wines,
Comes a flood of swift replies,
Gathered where their wisdom lies
By far ways in sooth.
Saith the Priest, "What I have taught,"—
Saith the Sage, "What I have sought,"—
And some whisper, "But found not!"—
Searcher, that is Truth!

Fiercely speak the world's hard workers,
Grim with toil and stain;
"In the growth of halls and manors,
Through the schemes of kingdom planners,
And the strife of creeds and banners,
As they wax and wane—
Vassalage is Labour's dower—
Never yet hath walked with power
Human right or ruth.
Pens are hailed and crowns flung by—
Science spanneth earth and sky,—
But our millions toil and die.
Searcher, this is Truth!"

There are sadder tones that murmur
From the inward sea,—
"Seek thou all earth's wealth bestoweth,
Hope for all her wisdom showeth;
But her love ask not,—it goeth
By thy stars, not thee.

If they lend not to thy years
Fortune's hopes, or beauty's fears
Of Time's cackling tooth—
Long thy soul may spend its store
Ere thou learn that saving lore
That can love and trust no more.
Searcher, it is Truth!"

Ever thus the dark responses
Vainly rise and fall,
As the sands of life are shaken,
And its passing winds awaken
Chords—it may be long forsaken,
Till the fates recall
Sounds from generations gone:
But the question journeys on,
Yet in tireless youth,—
For, as pilgrims to one goal,
Age to age and soul to soul
Speakest part, but none the whole,
Of that distant Truth. FRANCES BROWN.
Edinburgh.

MACAULAY, JACOB GRIMM, SIR WALTER SCOTT,
AND PROCOPIUS.

Sir,—On reading the earlier pages of Mr. Macaulay's "History of England" I was struck with the following passage, in which the historian speaks of the isolated position held by our country.—

"From this communion [with the Eastern Empire] Britain was cut off. Her shores were to the polished race which dwelt on the Bosphorus objects of a mysterious horror, such as that with which the Ionians of the age of Homer had regarded the Straits of Scylla and the city of the Læstrygonian cannibals. There was one province of our island in which, as Procopius had been told, the ground was covered with serpents and the air was such as no man could inhale and live. To this desolate region the spirits of the departed were ferried over from the land of the Franks at midnight. A strange race of men performed this ghastly office. The speech of the dead was distinctly heard by the boatmen. Their weight made the keel sink deep in the water; but their forms were invisible to mortal eye. Such were the marvels with which an able historian, the cotemporary of Heliarius and Tribonian, gravely related in the rich and polite Constantinople touching the country in which the founder of Constantinople assumed the imperial purple."

—Macaulay, vol. i. pp. 5 and 6.
The absence of any reference to the Byzantine historian in a note made me not a little incredulous of the supposed authority for the serpents, malaria, and Charon's ferry-boat. On hunting out the passage in Procopius, I was therefore not surprised to find that it had nothing to do with our island or any province in it. Could the writer have been misled by the following passage in "Count Robert of Paris"?—

"I have read," said Agelastes, "in that brilliant mirror which reflects the time of our fathers, the volumes of the learned Procopius, that the people separately called Normans and Angles are in truth the same race; and that Normandy, so called, is, in fact, a part of a district of Gaul. Beyond, and nearly opposite to it, but separated by an arm of the sea, lies a ghastly region, on which clouds and tempests for ever rest, and which is well known to its continental neighbours as the abode to which departed spirits are sent after this life. On one side of the Strait dwell a few fishermen, men possessed of a strange charter and enjoying singular privileges in consideration of their being the living ferryman who, perforce, the office of the Hæthan Charon, carry the spirits of the departed to the island which is their residence after death. At the dead of night these fishermen are, in rotation, summoned to perform the duty by which they seem to hold permission to reside on this strange coast. A knock is heard at the door of his cottage who holds the turn of this singular service, roused by no mortal hand. A whispering, as of a decaying breeze, summons the ferryman to his duty. He hastens to his bark on the sea-shore, and has no sooner launched it than he perceives its hull sink sensibly in the water, so as to express the weight of the dead with whom it is filled. No form is seen; and though voices are heard, yet the accents are undistinguishable, as of one who speaks in his sleep," &c.—Count Robert of Paris, chap. v. vol. i. p. 134.

Yet there was here no word about a province of our island or about the innumerable serpents. So, turning once more to Procopius (vol. ii. pp. 566 and 567 of the Bonn edition), the serpents were found predicated of an island called *Brittia*,—not of any province of it, but of the whole island; and thereto was added the "Saga" of Charon's ferry. Remembering, then, how often Procopius speaks of our island as *Bœrtavia*, and how in his Bell. Va. (lib. i. sec. 2. p. 317 of vol. i. Bonn edition), he gives a full account of the revolt of this *Britannia* from the Romans, and of the election of Constantine as emperor by the soldiers then on service in the island—it struck me that *Brittia* and *Bœrtavia* were two, and that though Mr. Macaulay had turned to his Procopius to find the serpents, he had stopped short in his researches.

And so it turned out. For on referring back to page 559, vol. ii. of Procopius, I found this descrip-

tion of *Brittia*:—"The island of *Brittia* is in the ocean, not more than 200 stadia (some 26 miles or so) from the shore, opposite the mouths of the Rhine, between *Britannia* and *Thule*." Without, then, in any way deciding what island Procopius meant by *Brittia*, with its serpents and its ghosts, it is very clear that he did not mean that *Britannia* where the soldiers elected Constantine to the empire; and that there was, therefore, no foundation for the statement about a "province of our island"—that "the cotemporary of Belisarius, &c." "gravely related, &c." this ghost story "of the country in which the founder of Constantinople assumed the imperial purple." My attention was at this time called to the following passage in Grimm's "Deutsche Mythologie," vol. ii. p. 792; in which he not only gives an account of the "Saga" of "Charon's Ferry," but decides what Procopius ought to have intended by *Britannia*, *Brittia* and *Thule*.

"Seelen. Überfahrt. The Ferry of Souls.—Procopius de Bello Goth. 4, 20, when speaking of the island *Brittia* mentions a legend, which he asserts he has himself often heard narrated by the inhabitants. They believe that the souls of the dead are ferried over to that island. That a race of fishermen and field labourers live under the government of the Franks on the adjacent continent from immemorial times of all duties or burdens to the state, but on whom the office is enjoined to ferry over the souls. This office is discharged in succession, one after the other, and those upon whom on each night it falls, go to rest as twilight darkens over the earth. In the dead of night they are aroused, they hear a knocking at their door, whilst voices faint and hollow call. They instantly arise, reach the shore, and see there empty boats; strangers, not of their own race, enter these, seize the oars, and row. They then observe that the boats are crammed full, so that the gunnel is scarcely the breadth of a finger above the water. Nevertheless no one is seen, and in almost little more than an hour they are landed, whereas they generally require a day and night to effect by themselves this passage. *Brittia* reached, the boats are instantly emptied, and are now so light that they scarcely cut the water. Neither during the passage nor during the disembarkment do they see any one, but they hear the name and the country of each loudly demanded as they touch the shore. When women are thus brought they give in reply the names of their parents. According to Procopius, *Brittia* lies about 200 stadia from the coast, between *Britannia* and *Thule*, opposite the mouths of the Rhine. Three races, the Angles, Frisians and Britons, dwell there. As Britain he understands the west coast of the French continent, one end of which is now called *Brittany*; but which, however, about six years later, stretched further out over the later Norman and Frisian Flanders district to the mouths of the Rhine and Scheldt. *Brittia* to him is Great Britain,—*Thule*, Scandinavia.

The historian's course was not difficult to discover. Trusting to a cursory view of Procopius, he had followed Grimm's, or perhaps Scott's, lead in regarding *Brittia* as *Britannia*,—and had for the sake of artificial effect united the two "Sagas" of the serpents and the Charon's ferry into one.

However erroneous Procopius may have been in his geography, it is very clear that in his mind *Brittia* was not the island where Constantine assumed the imperial purple. A little more careful reading of the ghost story would also have proved to the historian that the Byzantine did not "gravely" relate the "Saga." Far from it:—for he prefaces his account of this "Ferry of Souls" with a distinct statement that he does not believe it; but says, that so many have told him of it, that he would seem to be ignorant of the state of *Brittia* were he to omit this legend.

There seems, therefore, some reason why, in a previous page of his work, Mr. Macaulay should excuse himself from citing authorities for his statements in the introductory chapter.

YOUR CONSTANT READER.

M. D'ABBADIE AND DR. BEKE.

WE do not see very clearly where this controversy—which, as Dr. Beke admits, has assumed the form of a mere personal quarrel—is to end. The admission in such a case of statements on one side precludes us, in fairness, from rejecting them on the other: and there is much in what follows to which we doubt not M. d'Abbadie will claim the right to reply. A limit must, however, be found somewhere to a discussion in which the public have no interest, and which only embitters itself the more it is prolonged. Both parties have, we think, now had the opportunity of giving their own versions of the facts embraced within the argument of the following letter.—

I HAD hesitated to notice the first two of M. d'Abbadie's letters recently published in the *Athenæum*

[Non. 1108]
possible, that
much against
appearance
likely to be
attention for
between us,
for open
M. d'Abb
No. 1109)
him at once
under on w
cant on me
the more it
years which
obscure up
my foreba
1847 [*At*
and presu
fueber an

When,
Münch to
Tadjurrah
brother; o
Scheib Sel
the Englis
him of his
acted tow
delivery of
natives to
parties to
Subsequ
became kri
who was t
failure by
no happer
suitable m
"his hear
Englisht
"I would
who re
boring em
not reach
had Amha
communi
fully con
suspicious
proper" f
the writ
It was
that I w
the Mem
much has
did not,
from me
knew qui
I might
Enroy's
required
in a co
That I w
matter o
reference
in respec
Nor can
the char
in the fi
officer o
because
fruits of
may ex
Major I
nothing
self at
proper t
M. d'Abb
to Shoo
the trea
Capt. E
in fact,
statemen
towards
mission
or from
of the I
—but
at Aden

[Nos. 1105 and 1107], from a desire to avoid, if possible, the continuance of a controversy which, much against my will, has been made to assume the appearance of a mere personal quarrel,—and hence is likely to be distasteful to the public and to turn away attention from points of scientific interest in dispute between us, which are legitimate and suitable subjects for open discussion and consideration. However, M. d'Abbadie's letter of Nov. 15, 1848 [*Ath.* No. 1109], leaves me no alternative but to answer him at once. The details which I am forced to enter on will, I am confident, completely clear me from the aspersions which he has thought proper to cast on me. I fear they will, at the same time, do far more injury to him than the "rumours" of past years which he has been so ill-advised as again to obtrude upon the attention of the public. But, as my forbearance in my former letter of Nov. 8th, 1847 [*Ath.* No. 1046], has only been misconstrued and presumed on, it would be folly on my part to forbear any longer.

When, in May of the year 1841, the British Mission to Shoa under Major Harris arrived at Tadjurah, it there met with M. d'Abbadie and his brother; one or both of whom addressed a letter to Séhala Selassie, King of Shoa, warning him against the English, and accusing them of a design to deprive him of his dominions in the same way as they had acted towards the native princes of India. The delivery of this letter was intrusted to some of the natives of Tadjurah who escorted Major Harris's party to Shoa.

Subsequently, when the Mission's want of success became known in Northern Abyssinia, M. d'Abbadie, who was there, openly boasted of having caused its failure by means of the letter in question. Only it so happens that he is mistaken. By accident, this suitable missive from one who professes to bear in "his heart an almost sacred feeling of friendship for Englishmen," and protests with such fervour that he "would not, if possible, lend his hand to those few who rake, on either side of the Channel, the slumbering embers of national enmity,"—this letter did not reach its destination. Its contents, written in had Amharic, were translated into good English and communicated to the British authorities; and they fully confirmed the suspicions,—and more than suspicions,—which it was so "perfectly natural and proper" for those authorities to entertain respecting the writer.

It was not till several months after this occurrence that I was called on by Major Harris to draw up the Memoir of September 21st, 1841, of which so much has been attempted to be made. That officer did not, however, need any additional information from me respecting M. d'Abbadie,—whom he already knew quite well enough; neither could anything that I might say place M. d'Abbadie lower in the British Envoys' estimation than he then stood. What I was required to do was to put together past occurrences in a connected form; and this task I executed. That I was to be paid for my labours had been a matter of previous agreement between us,—not with reference to this document in particular, but generally in respect of all services rendered to the Mission. Nor can I perceive in this anything derogatory to the character of a gentleman. Major Harris had in the first instance wished me to become a salaried officer of the Mission; but this offer I declined, because I would not bind myself to devote the fruits of my labours to his use exclusively. And I may explain, further, that I at no time furnished Major Harris with "secret" information, and that nothing passed between us which I do not feel myself at liberty to make public whenever I may think proper to do so.

In the same way that I did not and could not injure M. d'Abbadie in the estimation of the British Envoy to Shoa, so, too, I was not instrumental in causing the treatment which he alleges he received from Capt. Haines, the political agent at Aden. This is, in fact, established by his own admission in his present statement, that the latter officer's "deportment towards him underwent a sudden change not consistent with the arrival of any ship from England or from India,"—consequently not with the arrival of the Berenice steamer, by which I was a passenger,—and on the very day on which a messenger arrived at Aden from Shoa. As usual, no date is given by

M. d'Abbadie to this occurrence; but from another letter of his it can be shown that it was when I was still in England, and when he was absolutely unknown to me except through the medium of the public journals.

The messenger to whom allusion is thus made was a young Abyssinian named Hussein; who had been in Egypt, and had thence accompanied Lieut. Kielmaier on his journey to Shoa in the beginning of 1840. That officer having died on the road through the Dankali country, Hussein continued his journey to Shoa alone, and was there made the bearer of letters and presents from King Séhala Selassie to the Government of India. He left Ankober, the capital of Shoa, on July 6th of the same year; reached Aden some time in the month of August; and being still there on my arrival in November, went up again to Shoa with me as my interpreter and servant. On his return a second time from that country, he fell in at Tadjurah, in April 1841, with the two Messrs. d'Abbadie, who attempted to obtain possession of the letters to Capt. Haines of which he was the bearer,—and might have succeeded in the attempt, had he not secretly got on board a native boat in the night and sailed for Aden. It is not, however, to the second, but to the first arrival at Aden from Shoa of Lieut. Kielmaier's "faithful Abyssinian follower" that M. d'Abbadie refers as coinciding in date with Capt. Haines's "sudden change of deportment;" and this first arrival took place during the month of August, and is recorded, together with various details respecting that officer's decease, in a letter from M. d'Abbadie, dated "Aden, Sept. 1st, 1840," and published in the *Athenæum* on the 17th of the following month [No. 667].

Now, by a striking coincidence, September 1st, 1840, is the very day on which I embarked at Southampton on board of the Oriental steamer for Alexandria.

After this explanation, I do not think that even M. d'Abbadie will again venture to attribute Capt. Haines's "change of deportment" to anything said or done by me.

Having thus cleared myself from M. d'Abbadie's imputations with respect to Shoa and Aden, I will next proceed to do the same as regards Egypt. As stated in my former letter [*Ath.* No. 1046], the Berenice steamer brought to Suez from Bombay and Aden the *Bombay Times* of September 26, 1840; which contained an article concerning M. d'Abbadie, extracted from the *Times*, and taken by the latter journal from the Paris correspondence of the *Angsborg Gazette*. And I may here remark that the copy of this article given in my said letter is there expressly stated to have been made from the *Bombay Times*, which M. d'Abbadie as well as myself saw on board of the Berenice,—not (as he pretends) from the *Times*, which latter newspaper I had no opportunity of seeing.

It did not, however, require this circuitous route from France, through Germany, England, and India, to spread in Egypt any rumours respecting M. d'Abbadie. I have the authority of Mr. George R. Gliddon, formerly American Consul at Cairo, who is now in London, to state that long before my arrival in Egypt M. d'Abbadie had been currently and openly spoken of as a Jesuit and a spy, both by the French and by the English residents in that city,—the only difference between them being, that by the English he was said to be a French spy and by the French he was said to be an English one: also, that the quarrel between him and Capt. Haines was, in like manner, a topic of general conversation in Cairo before my arrival there. And in corroboration of his assertion, Mr. Gliddon refers to Mr. Walne (the British Consul at Cairo), Dr. Abbott, M. Linant,—and, indeed, to every other member of the European circle of that city. In thus frankly answering my inquiry, Mr. Gliddon wished me to add that he was always on friendly terms with M. d'Abbadie in Egypt, and that he merely speaks to the fact of the notoriety of the reports in question. He is quite positive as to dates; because at the precise moment when his despatches, which had been brought to Alexandria by the Oriental on the 19th of September, 1840, came up to Cairo, M. d'Abbadie was in his house playing at chess with him. The game was stopped for Mr. Gliddon to open

his letters, one of which gave a list of the passengers from Europe. Among these was mentioned "Dr. Beke, on his way to Abyssinia, in connexion with the Geographical Society of London;" which circumstance Mr. Gliddon communicated to his guest as being likely to interest him. Shortly after this occurrence, M. d'Abbadie called on Mr. Gliddon, fully equipped for a journey across the Desert to Suez; saying that he had just received intelligence of his brother's dangerous illness, which rendered it necessary for him to return to Abyssinia immediately. Since then, Mr. Gliddon, who himself left Cairo for Alexandria in the last days of September 1840, has never seen M. d'Abbadie; and, until I informed him to the contrary, he had imagined that, after taking leave of him, he had hurried off to Massowah to his brother's assistance.

At this period M. d'Abbadie had only just returned to Egypt from Aden (where, we have seen, he was on the 1st of September), on his way to Europe, in order to obtain surgical aid in consequence of "a dreadful accident" in Abyssinia, which had "deprived him of one of his eyes" [*Ath.* No. 677; and see No. 697]. When we first met at Cairo on the 27th of September, M. d'Abbadie told me about his eye,—which had, he said, to his irreparable misfortune, compelled him to abandon his career as a scientific traveller and return to Europe. On the following day, however, he stated that he had changed his mind, was content to put up with the loss of his eye, and purposed returning to Massowah, whence he would penetrate through Lasta to Shoa; but on the 10th of October he had again varied his plan,—for he then informed me of his intention to go back by the next steamer to Aden, and to proceed to Shoa by the way of Tadjurah. At no time in his conversations with me was his brother's illness alluded to; nor did he, on his arrival at Aden, proceed to the invalid in Northern Abyssinia. On the contrary, he crossed over to Berberah; where he was joined by his brother [*Ath.* No. 731], to whom he had "given rendezvous in Aden" [*Ath.* No. 728]: and the one recovered from his illness and the other with his eye restored, though still weak, went together to Tadjurah,—where first my messenger Hussein, and afterwards the British Mission, fell in with them, as has been already related.

M. d'Abbadie would seem to complain that when we met in Egypt, I, whom he represents as having been "towards him in the position of a man who asks questions," did not ask questions enough. I leave others to judge, after the details just given, whether I was likely to have derived much advantage from having all the questions which I may have been wished to put answered "without reserve."

As regards the "rumours" respecting him, M. d'Abbadie is not correct in saying that I "now admit them to be false." I neither deny nor admit their truth: I only entertain an opinion respecting them. In my former letter [*Ath.* No. 1046] I explained that, though what I had every where heard and seen,—in Egypt, in the Red Sea, and at Aden,—had led me to believe M. d'Abbadie to be a French secret agent, "my present opinion is that he was not so"; and this opinion I still retain. It must not, however, be imagined that this change of opinion has been occasioned by anything adduced by M. d'Abbadie in explanation,—which would rather lead to a contrary conclusion. My opinion is founded on the conviction that no responsible agent of the French (or of any other) government would have been authorized, or without authority would have dared, to take so indiscreet and compromising a step as that of addressing such a letter as I have described to a sovereign who was at the time in friendly communication with the British Government, but to whom its writer was a stranger,—and of intrusting that letter to individuals whose personal character was so imperfectly known to him as that of the people of Tadjurah who accompanied the British Mission to Shoa. But even supposing such an agent, whether with or without authority, to have ventured on so rash a step, he would never have so entirely forgotten his position as openly to boast of what he had done.

Neither do I believe M. d'Abbadie to be a Jesuit; notwithstanding that he is positively asserted to be one by so high an authority as Dr. Gobat, Bishop of Jerusalem,—who, in a letter written to the Bishop of London so recently as the 11th of June, 1846, states,

"I have been told that the Jesuit Abadie, on his return from Abyssinia, said, in Rome, that if I returned to that country, they (the Jesuits) could do nothing there."—"Three Years' Residence in Abyssinia," (2nd edit.) p. xix. And the ground for my opinion in this respect is, that the conduct of a member of that Society would most assuredly have been more guarded and more under control than that of M. d'Abbadie appears to have been.

But whether or not a Jesuit, or a secret agent of the French Government, or both, it is manifest, from M. d'Abbadie's explicit statements in his last letter, that from the very commencement of his career in Abyssinia he did mix himself up in the religious and political affairs of that country;—as Lieut. Kielmaier, who was there at the time, asserted he did,—though M. d'Abbadie wrote to the editor of the *Ausland* denying the truth of Lieut. Kielmaier's assertion.

I question, however, whether M. d'Abbadie does not flatter himself rather too much when he boasts that "his brother and himself were chiefly instrumental in founding the Roman-Catholic Mission" in Abyssinia; and I imagine that the members of that Mission, as also Padre Giuseppe Sapeto himself, might tell a different story. As to M. d'Abbadie's statement that he and his brother "sought a Roman-Catholic Missionary" to take with them, in order "to do some good to Abyssinia," M. Isenberger mentions ("Abyssinien, &c.," vol. ii. p. 136) that he was informed by M. Arnauld d'Abbadie, on his first arrival in Tigre, in March 1838, that "M. Sapeto had joined (sich angeschlossen habe an) him and his brother Antoine on their journey through Egypt without previous concert." Since that period, says M. d'Abbadie, the Roman-Catholic Mission "has continued its labours totally distinct from, and unaided by," him and his brother. From all I heard and saw in Northern Abyssinia in 1843, I believe indeed that their labours are totally distinct, and that M. d'Abbadie has of late done anything but aid the Mission.

The open avowal which M. d'Abbadie has now made, that, though "a Frenchman by education, fortune and choice," he is an Irishman by birth, may perhaps afford some clue to his otherwise inexplicable conduct. Only, far from being a justification of that conduct, it attaches to it a character which it would not have possessed had M. d'Abbadie been a native Frenchman.

The particular epoch at which M. d'Abbadie "chose" to repudiate the country of his birth is not mentioned; but, from his own acts and statements on various occasions, it is manifest that it is of a comparatively recent date. He says that in 1837, when his brother and himself first repaired to Egypt, they "sought a Roman-Catholic missionary, not being *Churchmen* themselves"—an expression which, however intelligible from the lips of an Irishman not a member of the Established Church of England and Ireland, would be incorrect on the part of a Frenchman, the religion of whose country is that of the Roman Church. Again, in a letter published by him in the *Athenæum* of April 13, 1839 [No. 596] and signed "A. Thomson D'Abbadie," he makes mention of his "friend and countryman, Professor Lloyd of Dublin." In the same year, too, he came to England, where he passed as an Irishman and a British subject, and was received and treated as such; and in this character he presented himself to Her Majesty's Principal Secretary of State for Foreign Affairs as the bearer of despatches from a foreign prince, received official despatches in reply, obtained a British passport, and modestly requested that a cruiser of the East India Company might be directed to call at Massowah for any communications he might have to make.

It was, therefore, not till after this period that Mr. Anthony Thomson D'Abbadie ceased to consider himself an Irishman. But he seems not to be aware that a British-born subject, even though the child of an alien, cannot throw off his allegiance to his native sovereign at his own pleasure and by his own choice; neither can he have reflected on the nature of the act committed by him at Tadjurrah, aggravated as it is by the circumstance that it took place within only two years after he had openly and avowedly acknowledged himself to be a British subject, and by obtaining a British passport had

expressly placed himself under the protection of the authorities of his native country.

It is not the fact that "my memory has utterly misled" me on the subject of M. d'Abbadie's *Spanish* passport; for it is no question of *memory*. During my absence of upwards of three years from England, I kept a diary, which I carefully wrote up daily and almost hourly,—nay, often at the very moment of the occurrences recorded. This diary was transmitted, in duplicate, to England at every opportunity; and since my return home I have had the whole transcribed, with the intention of printing it for my own use preparatory to the publication of my travels. A considerable portion of it has, indeed, already passed through the press. In this diary it is mentioned, under the date of October 10, 1840, that the passengers for India left Cairo on that day for Suez; the British Consuls in Egypt having quitted their posts, and the residents of our nation being consequently left without official protection. It will be remembered that at that time a war was momentarily expected to break out between England and France. After describing how we all acted, I proceed to say:—"As for M. d'Abbadie, he has relinquished his English passport and produced a *French* one, and being thus under the protection of a friendly power, he can stay here till the last moment without fear. If expedient to abandon both belligerent parties and adopt a neutral one, he says he has a *Spanish* passport in case of need!" This passage, which is taken *verbatim et literatim* from my diary, was written at Cairo on the day of its date,—was sent from Suez to England on October 22,—was received in London, as appears by the post-mark, on November 16, 1840,—and was printed here in the year 1846. I must therefore conclude that when M. d'Abbadie asserts that "such a document [as a Spanish passport] never passed through his hands," he means that he retains possession of it still,—the "case of need" requiring its production having, fortunately for the peace of Europe and to the satisfaction of all true Frenchmen and Britons, not yet occurred.

M. d'Abbadie states that when he was at Aden, in November 1840, "*peculiar reasons* prevented him from proceeding by Massowah" to Gondar; and he would wish it to be understood that Captain Haines having (as he alleges) impeded his journey by Tadjurrah and Shoa, it was thereby put out of his power to deliver the despatches entrusted to him by Lord Palmerston in the beginning of 1839. He does not, however, explain that he had already had those despatches with him in Northern Abyssinia upwards of four months, from February to June 1840 [*Ath. Nos.* 662, 690, 728, 729, 730], without delivering or forwarding them; that he was at Aden in August 1840, and left that place for Egypt with the avowed intention of not returning again to Abyssinia; and that Lord Palmerston's despatches—of which he still retained possession—were always ready to be exhibited to British officers, who, whatever reports they might have heard, could not refuse credence to the bearer of despatches from the British Government. Neither is it mentioned what became of the French despatches which were received in 1839 from Marshal Soult.

As to M. d'Abbadie's furnishing me with information respecting the countries which I was about to visit,—it was impossible for him to have done so, had he felt inclined; for the simple reason that the road from Tadjurrah to Shoa, which I intended to take and did take, was (as it still is) utterly unknown to him personally. And as regards the description given of that road by travellers who did know it, it was I who was in a position to supply him with information; for I brought with me from London the only published account of that road,—namely, Messrs. Isenberger and Krapf's; which I lent to him for perusal.

But, after all, M. d'Abbadie was incapable, at that time, of giving me information respecting any portion of Abyssinia, except only the provinces lying between Massowah and Gondar,—which Bruce, and Gobat, and Rüppell, and Combes and Tamsier had already sufficiently described, and which are just those parts of the country that I have not visited. And, even now, after M. d'Abbadie has remained in Abyssinia so many years, I believe I am correct in saying that, with the exception of the road between Adowa and Onkullu (a village on the main-land opposite to the island of Massowah, in which village

the French Consul at Massowah resides),—a road which has been taken by every European traveller in Northern Abyssinia, and by M. d'Abbadie probably oftener than by any one else,—the only portion of my entire route on which he had preceded me is a tract of about fifteen miles between the towns of Máhdera Mariam and Debra Tábor. And though he has since made a lengthened stay in the peninsula of Godjam and Damot,—which peninsula had been traversed in numerous directions and mapped by me before ever he set foot within it,—my routes from Tadjurrah through Shoa to Godjam and from Tadjurrah through Lasta to Tigre are still altogether unknown to him from personal knowledge.

I believe that I have now answered, fully and distinctly, all that it befits me to notice in M. d'Abbadie's letter of November the 15th.—I am, &c.
Feb. 5. C. T. BELL.

PHONETICS.

It is doubtless known to yourself and to many of your readers that a new attempt at a radical reform of the English orthography has taken a more definite shape than has ever been the case with any previous system, and that a newspaper called the *Phonetic News* is published in London. The subject has drawn sufficient attention to be talked about—not perhaps with the view of adoption, but as a topic of the day.

One out of many of the previous innovations upon the established mode of spelling was my own: indeed, about fifteen years back I published three small pamphlets on the subject. Although this was where the matter ended in respect to my own suggested innovations, I have watched similar plans with considerable interest,—having abandoned my own simply because I thought the existing state of things was too deeply rooted, and had affected a literature of too wide an extent to admit of any practicable change. *Optandum magis quam sperandum* was the sentence that best expressed the inconveniences of our spelling as it is, and the difficulties of bringing it to what it ought to be.

Fifteen years have not changed my views; and the present note is written as a record of my conviction that all objections to change on the matter of theoretical propriety are as worthless as they ever could be thought to be.

These are referable to the following heads:—1. The value of the present orthography in distinguishing by spelling words which, although different in meaning, are identical in sound. 2. The value of the same as indicative of the etymological origin of words. 3. The value of the same in forming a standard of language.

Each of the three functions is incompatible with a true notion of the real office of an alphabet. This is, to represent the language to which it belongs; taking it as it is, and attempting no secondary or subordinate effects. To talk about there being a written language and a spoken language is to talk of there being two sorts of men—real and painted, or men in the flesh and blood and men in pictures. There is but one reality; the duplicate is merely a representation.

This representation may be good or bad; i.e. an alphabet may represent a language, just as a portrait may represent a face, well, indifferently, or not at all. To ensure its doing the first, it should be made to keep to the representation alone; to ensure its doing the third, it should be made to represent and to do something more. And this is what is done in English.

1. Two words are alike in sound; but different in sense.—To express this difference we make a distinction in the spelling, although it was unnecessary in the speaking, and so conceal the likeness; just as if in order to distinguish two flesh and blood Dromios from one another, we put a different colour on their portraits. Whatever else may gain by this representation of the language, the proper function of an alphabet, loses.

2. Again—we spell a word like city with c,—although s (*sity*) would have done as well. By this we get a certain fact made somewhat clearer than it would have been otherwise; viz. the fact that the English *city* is connected with the Latin *civitas*. The price we pay for this is the addition of a redundant letter.

At present I am only writing in the way of illustration,—i.e. to show that our present alphabet aims

at objects other than the simple representation of a language. I therefore abstain from further remarks; my wish being to give prominence to the fact that alphabetic writing has only one function—viz. to represent.

To mix up etymology and to give the history of a word as well as its sound is no proper function. On the contrary, it is an intention which can only be fulfilled at the expense of the representation; just as a portrait that should attempt to give a family pedigree as well as a likeness (family or not) would be something other than a true portrait,—and by no means an improvement on one.

To distinguish between similar words, and to give fixation to a language, are equally irrelevant intentions; founded upon the notion that there are so many ambiguities or obscurities in the spoken language as to render a special apparatus of conventional rules in spelling indispensable for the comprehension of certain sentences which would be perfectly clear if spoken, but become unintelligible when written. No such sentence has ever been shown in any stage of any language whatsoever.

With the intention (opportunity permitting) of recurring to the subject again,—I am, &c.

R. G. LATHAM.

29, Upper Southwick Street, Feb. 12.

OUR WEEKLY GOSSIP.

Lady Franklin, an evening paper states, is at present engaged in a pilgrimage to the ports whence the whale ships are likely to proceed to Davis's Straits, "with a view to plead her anxieties and distresses and to animate the commanders of these ships in her cause." It is true that Lady Franklin—who is living under that most harassing of all dispensations, the sense of mystery and uncertainty shrouding the fate of what she loves—has been down to Hull for the purpose in question; and has met from all connected with the whale-ships the sympathy which her sorrow commands and the promise of active co-operation that she sought. The seas which are the field of her haunting fears and fast declining hopes will soon be covered with watchmen in her interest. A knowledge of the worst, if the worst is to be, will be some relief from that sickness of the heart which springeth from hope deferred. A single plank of the lost ships floated up to tell the tale of wreck would ease that aching of the heart—that yearning pain—which broods over the terror and pity of an uncertain doom. Almost any solution of the dark riddle is better than the torture of the riddle itself. To know a loss is a single and definite pain: to dread it is a complicated anguish which to the pain of the fear adds the pain of the hope—for he hopes itself in that companionship takes the character of the fear beside which it lives and becomes a separate pang. From some one of the many scouts, therefore, who now are and soon will be in the tracks of the missing ships we trust that Lady Franklin will gather some tidings, even if they kill at once the fear and the hope, and leave her to the sole suffering of her bereavement.—Better things, however, may yet be hoped till we next hear from Sir James Ross. The misery is, that if the truth be not known, Lady Franklin will nurse for years her frail hope, almost too sickly to live and yet unable to die.—

The ships sailing from Hull will communicate with those sailing from the Scottish ports; and her Ladyship's journey to these is, we rather think, the work of our contemporary's imagination. The following notice is worth transferring from his columns.—As the whale-ships generally sail towards the close of the present month for their usual fishing-ground in Baffin's Bay, the friends and relations of the parties serving on board the Erebus, Terror, Enterprise, and Investigator will do well to avail themselves of this opportunity of communicating with them. Letters to go by the whale-ships, on the chance of their being delivered, should be sent to the Admiralty before the 20th inst. And as it is the known intention of Sir James Ross to send one of his ships to communicate with the whalers, the chance should not be thrown away. Letters for the Plover should be sent to the Admiralty on or before the 15th inst., to go by the next packet to Chagres, from whence they will be sent to Panama, and conveyed by the Herald to Behring's Straits.

Matters ooze out about the British Museum Commission, in spite of the alleged endeavours (which we much doubt) of the Commissioners to conceal them. The evidence of Mr. Panizzi's seeking has set in contrary to his expectations; and instead of finding a host of admirers of his ponderous and for this generation (and perhaps the next) useless Catalogue, the evidence has gone in a different direction. It is now quite clear that the Report of the Commissioners must contain something more than a mere recommendation of the importance of having a cheap and complete catalogue in print and ready for publication before two years are over. It is idle to talk about the fifty years for the compilation of the Catalogue which Mr. Panizzi puts forward in a sort of honest belief (but simple simplicity) that such a period (or anything like such a period) is of necessity required for its compilation even in manuscript. Let a national bankruptcy take place, and Great Britain be one great Stowe put up for immediate sale, and we shall see a catalogue in print in less than a year. Rumour speaks highly of the evidence of Mr. Thomas Carlyle. The Museum, he said, instead of being a Chaos—a Chaos—and a noble Library with such a Catalogue as we now possess is a kind of Polyphemus without an eye. Let this be clearly understood: if Mr. Panizzi will not undertake to supply forthwith a complete alphabetical Catalogue of the printed books in the Museum, some other person must be called in who can undertake it and will complete it. Mr. Panizzi is a gentleman of great attainments, and in many respects admirably fitted for the responsible situation which he fills; but he must not run contrary to the current of feeling on such an important subject as a Catalogue—or expect to remain where he is uninjured with such an active and interested opposition against him.

Mr. Ewart has given notice of his intention to move for a Select Committee upon the public libraries of Great Britain and Ireland,—with the view of securing means for their improvement and extension.

The formation of libraries at railway stations, according to the project of Capt. Huish which we mentioned a fortnight since, is coming fast into execution. One was to be opened on Thursday last at the Great Western Terminus at Paddington, with upwards of 1,000 volumes of modern works, chiefly of fiction and amusement. Among other novel features which will be introduced, every passenger will have free access to and use of the library while waiting for the trains, for the charge of 1d. The library table will be supplied with all the London papers, periodicals, and other publications for sale. The contract has been taken by, and the management of this department confided to, Messrs. Marshall & Sons.

The annual oration in honour of the late Dr. Hunter was delivered this week at the Royal College of Surgeons, in Lincoln's Inn Fields, by Mr. Cesar Hawkins, in the presence of His Royal Highness Prince Albert and a vast number of members of the medical profession and of other visitors. Mr. Hawkins stated, in the course of his oration, that the Museum of the institution is at present complete in all its departments, and the Library contains 23,000 volumes.

Some of our readers may thank us for mentioning that the Lord Chamberlain has given notice that the House of Lords will be open to the public on Wednesdays, between the hours of 11 and 4. Tickets are to be obtained at the Lord Chamberlain's office.

A correspondent writes to us as follows.—"It is generally understood that the Government have it in contemplation to make some alteration in the arrangements of the State Paper Office; and that, among other changes, it has been proposed to transfer some portion of the documents there deposited to the new Record Office. I hope that before any such step is finally decided upon some attention will be paid to the recorded opinion of the late Lord Dover,—a very competent authority on the subject; who long since proposed that certain portions of the historical documents now in the custody of the Keeper of the State Papers should be made available to the historical student by being deposited in the British Museum. Lord Dover based his argument for such transfer on the fact that there are many important documents both in the British Museum and in the State Paper Office which are

in themselves incomplete from the circumstance of the corresponding portions of them being in the other depository. This is a cogent reason for placing the two parts of such collections together; and that the British Museum is the proper locality in which they should then be deposited is clear from the fact that there they can be consulted with the greatest facility and gratuitously,—whereas, if placed in any of the Record Offices the consulting of them would necessarily entail the payment of fees by the inquirer, though from the nature of the documents it is evident they would be consulted only for historical and literary purposes."

The total produce of the Stowe Library was 10,355*l.* 7*s.* 6*d.*—so that we were not much out in our last week's estimate of the sum it would realize.

Among the sanitary improvements in the City, we have to mention that interments in the burial-ground of St. Bride's Church have been ordered to be discontinued.—The question of enforcing extra-mural burials, though not suffered to lapse entirely, does not progress with that rapidity which everyone acquainted with the results of the old practice must desire.—The City Board of Health has issued a recommendation to the authorities to prohibit the slaughter of cattle in cellars, vaults, or other places below the level of the ground after a certain day to be fixed—say three months from date of notice.

On Tuesday last the Second Annual Meeting of the Euston Square Baths and Washhouses Association was held in the board-room in George Street; when a report of the year's proceedings was submitted. Every week adds fresh evidence of the usefulness of these new institutions—and furnishes its reasons for a yet further development of the plans already carried into execution. During the past year there have been 111,788 bathers; 61,690 washers, dryers, ironers, manglers, &c.; individuals washed for, 246,760; articles of clothing washed, 2,220,840. There is, moreover, a continual demand for more accommodation; but money is wanting to extend operations so as to meet the want. A subscription is opened for its supply—at the head of which stand the names of the Queen, Prince Albert, the Queen Dowager, the Archbishop of Canterbury, and, to their honour, others of the high dignitaries of the State. Private charity can scarcely be more wisely and profitably dispensed than in aid of such institutions; but it is very doubtful whether institutions so important to the general health and to the especial comfort of the poor can be wisely left to the precarious support of private alms—a source of income notorious for its liability to fail in those seasons of distress, disease, and want when it is desirable to have such institutions kept in the highest degree active and efficacious. Measures for securing the public health are clearly a part of the functions of Government acting through its local or general agents. It was very well, perhaps, that the experiment should be tried by private persons; but now that the usefulness of the principle is established, the community ought in duty to adopt and support it. It is distressing to see a principle like that on which public baths and washhouses are founded—which everyone admits to be sound and successful—go begging from door to door. We might as reasonably ask alms towards making a new road, or any other work of general utility. As we have said on former occasions we say again,—the State is bound to see that these institutions are kept in an efficacious condition, either by its own agency or through the local authorities. They are much fitter subjects for public legislation than for private charity: though in the absence of the first, they have the strongest claims upon the second.

In Edinburgh, Mr. Samuel Halkett has obtained the appointment of Keeper of the Advocates' Library,—against, we believe, a large list of rival competitors.

The band of earnest men who have undertaken to go forth into the market-places and preach peace and concord among nations continue their crusade—a far more worthy one than the movement historically known under the name—with a zeal and determination which, aided as they are by a crowd of other agencies, will not fail to produce important results. Peace-meetings multiply. During the last few days large public assemblies in Sunderland, Newcastle-on-Tyne, Stockton-on-Tees, &c., have pronounced, with an enthusiasm which shows that anti-war doctrines

have seized upon the intelligence and passions of the country, in favour of Mr. Cobden's scheme of a Congress of Nations. It is a sufficient argument for the reasonableness of such a tribunal that successful or unsuccessful war in no way determines the right or wrong of matters in dispute.—It is impossible to read the reports of the speeches at the peace-meetings without being struck by the profound changes that have taken place in the popular way of viewing this question since the time of "Waterloo." Even the masses begin to feel that another such "victory" would ruin us for ever. The examples of Spain and Holland are before their eyes: a reading public are soon acquainted with the fact that "glory and debt" have thrown those two countries, as they must every one which embraces them too freely, into the class of inferior powers. The meeting at Newcastle was presided over by the Mayor—a military man—when no longer in the service your soldiers make excellent advocates of peace. At the same meeting a representative of France was present; and on that country and its people being referred to by one of the speakers, the assembly rose in a body and expressed its friendliness and good-feeling towards it and them with enthusiasm. A similar scene recently took place in a manufacturing town in northern France towards England and Englishmen. These national "reciprocities" are mutually honourable and useful.—While on the subject of the good understanding between the two peoples, we may notice the fact that a "monster visit" to Paris is now in process of organization, for an early week in summer, in return for the visit to this country of the various corps of the *Garde Nationale*. If the citizens of two countries take pains to know each other and cement their friendship by an interchange of courtesies, the Governments may quarrel as they will—there will be no wars. He was a shrewd politician who said "The more intercourse between the citizens of foreign nations and the less between their governors the better."

BRITISH INSTITUTION, FALL-MALL.

The Gallery for the Exhibition and Sale of the Works of British Artists is OPEN daily, from Ten till Five. Admission, 1s; Catalogue, 1s.

ROYAL POLYTECHNIC INSTITUTION.—THE ART OF MAGIC OR CONJURING illustrated and explained in LECTURES, by Mr. Shaw, late Partner with M. D'Avignon, daily at Half-past Three, and every Evening at a Quarter to Nine. Dr. Ryan's LECTURE on the CHEMISTRY of the BREAKFAST TABLE, in which Mr. Moore's Patented Process for PRESERVING MILK FOR LONG VOYAGES will be explained, daily, at a Quarter to Three o'clock. Dr. Bachoffner's ILLUSTRATIONS on ASTRONOMY, Mondays, Wednesdays, and Fridays, at One o'clock. A VIEW in the GOLD DISTRICT of CALIFORNIA is added to the NEW DISSOLVING VIEWS. NEW CHROMATROPE MICROSCOPE, MACHINERY AND MODELS explained, &c. The Music is directed by Dr. Wallis.—Admission, 1s; Schools, Half-price.

SOCIETIES

GEOLOGICAL.—Jan. 31.—Sir H. T. De la Beche, President, in the chair.—The following papers were read. 'Description of Saurian Remains from the Greensand Formation in the United States,' by Prof. Owen. These fossils were brought to this country by Prof. H. Rogers, and placed in the author's hands for description. The first genus is the *Mosassaurus*, originally discovered in the chalk of Maestricht. A fine mandibular tooth of a species of this genus was exhibited along with some other bones. Among the latter were two long bones of the extremities probably of the same species or individual, and more resembling the tibia and fibula of the larger lizards than the radius and ulna. If these and some other bones of the leg and foot have belonged to the *mosassaurus*, they indicate that the extremities of that great saurian were formed on the type of the existing *Lacerta* and not of the *Enalliosauria* or marine lizards. Some other vertebrae seem to have belonged to an allied but distinct genus for which the name *Macrosaurus* is proposed. In the collection there were also a vertebra, probably of *Pliosaurus*, and others of a species of amphi-cellician crocodile. Some other remains are important as evidences of the existence of the genus of the modern crocodile or alligator at a period anterior to the eocene tertiary. Of this genus at least two distinct species have been found.

*Palæthyologic Notes, supplemental to the Works of Agassiz; No. 2, On the Affinities of the Genus *Piscomus*. By Sir P. de M. Grey Egerton, Bart. Fishes of this genus are among the earliest

fossils recorded; having been figured in Schœnher and mentioned in several older publications. The natural affinities of the genus have still been doubtful. Agassiz with some hesitation placed it in the Lepidoid family. A fine specimen found by Mr. King in the magnesian limestone of Ferry Hill, and revealing for the first time the dentition of the genus, proves that it was a true Pycnodont, though differing from all the other known members of that family in having a heterocercal tail. The genus *Globulodus* of Count Münster is also shown to be founded on teeth belonging to this genus with which it must now be conjoined.

'On Neritoma, a Fossil Genus of Gasteropodous Molluscs allied to Nerita,' by John Morris, Esq.—Among the shells of the oolite referred to Nerita, are some characterized by having two more or less deep sinuses in the outer lip, probably corresponding to some peculiarity of organization in the animal.—As these shells differ in other particulars from Nerita, and do not approximate to any described genus, the author separates them under the above name. He pointed out that many genera characterized by a similar sinus occur extinct, whilst the analogous forms with the lip entire still exist.

ASTRONOMICAL.—Dec. 8.—Various observations of the transit of Mercury were presented, with observations of the new planets and comets. The very great activity which has prevailed in the last year or two, in regard to the early circulation of observations, carries the Monthly Notice of Proceedings to an extent which prevents our giving even a summary. A remarkable paper was read by Mr. Lassell, on his method of polishing the specula for his reflecting telescope. This was followed by an account from Mr. Hamrup, of the newly-erected equatorial at the Liverpool Observatory: and this again by a notice of Mr. Bishop's Ecliptic Charts,—of which one number is published, and which are to contain all stars within three degrees of the ecliptic, up to the tenth magnitude; being, in fact, a summary of the work which gave Mr. Hind his two planets, and may give him (or others, now that the charts are to be published) some more. Dr. Forster of Bruges, who is well known as a meteorologist, made a communication at which our readers will stare: he declares that by journals of the weather kept by his grandfather, father, and himself, ever since 1767, to the present time, whenever the new moon has fallen on a Saturday, the following twenty days have been wet and windy, in nineteen cases out of twenty. In spite of our friend Zadkiel and the others who declare that we would smother every truth that does not happen to agree with us, we are glad to see that the Society had the sense to publish this communication, coming, as it does, from a veteran observer, and one whose love of truth is undoubted. It must be that the fact is so set down in the journals, because Dr. Forster says it: and whether it be only a fact of the journals, or one of the heavens, can soon be tried. The new moon of March next, falls on Saturday the 24th, at 2 in the afternoon. We shall certainly look out.

Jan. 12.—The Rev. A. Wackerbarth, S. C. Whitbread, Esq., the Vice Chancellor of England, W. M. Fisher, Esq., Rev. A. Weld, C. B. Chalmers, Esq., Rev. J. N. Peill and G. W. Carrington, Esq. were elected Fellows; and Mr. Bond, of Cambridge (U.S.), the co-discoverer of the eighth satellite of Saturn, was elected an Associate.—A large mass of observations and ephemerides were presented.—A paper was read, the work of the late Mr. Hugh Breen, of the Royal Observatory, giving corrections of Lindeman's elements of Venus, deduced from the Greenwich observations. Also, a paper, 'On the Equation of Time,' by Mr. John Riddle.—A volume of solar spots was exhibited by the Rev. T. Chevallier,—to be presented to the Society when completed. Some time ago Sir John Herschel called the attention of private observers to the desirableness of having good series of drawings of the Sun's face for a long period of time, with a view to arriving at some conclusions on the laws of appearance and disappearance of those phenomena.

ASIATIC.—Feb. 3.—Prof. Wilson, the Director, in the chair.—Prof. Wilson concluded the reading of his memoir 'On the Rock-engraved Inscriptions of India.' [For the first part, see *Ath.* No. 1100, p. 1181]. Before proceeding to give any abstract of

this memoir, it may be necessary to recall, in a few words, the circumstances under which the purpose and object of these interesting relics of antiquity were first made known. About twelve years ago a copy of an ancient inscription on a rock near the town of Junagurh in Gujarat was made by Dr. Wilson, of Bombay, and put into the hands of Mr. J. Prinsep, who had a short time before deciphered the inscriptions on the columns of Allahabad and Delhi, in a like character; and about the same time, another inscription was found at Dhauli, in Cuttack, and copied by Lieut. Kittoe, who also sent his copy to Mr. Prinsep. These two inscriptions Mr. Prinsep ascertained to be in great part identical; and that the language in which they were written was allied to the Sanscrit and Pali; but perhaps more nearly to the latter. The names of Antiochus, Antigonus, Ptolemy, and Magas, on these monuments, showed them to be of the third century B.C., or nearly; and the monuments themselves were referred by Mr. Prinsep to Asoka, grandson of Chandragupta, the ally of Seleucus, one of the immediate successors of Alexander the Great. The name, however, of Asoka does not occur on the monuments, which purport to be erected by a king Piyadasi—a name whose signification is "good looking,"—which was supposed by Mr. Prinsep to be an epithet merely. The results arrived at by Mr. Prinsep were published in the *Journal of the Asiatic Society of Bengal*, in the early part of 1838; and so far as published criticism goes they have as yet been uncontested, although doubts have been expressed as to the attribution of the monuments. Four years ago the discovery was made at the Royal Asiatic Society that a third inscription found on a rock at Kapur di Ghar, near Peshawer, contained much that was identical in purport with those of Gujarat and Cuttack,—containing the names of the same Greek princes, with the addition of that of Alexander. A specimen was published in the eighth volume of the Society's *Journal*; and the Director of the Society was induced to re-examine the monuments, the result of which investigation is the subject of the memoir concluded this day.—Much of the memoir is taken up with a critical analysis of the original text; which is not susceptible of abridgment, but some of the conclusions may be shortly stated. Prof. Wilson is of opinion that the identification of Piyadasi with Asoka is not proved. Independently of the fact that the word *Piyadasi* is applied as an epithet to other sovereigns—of which examples are stated in the memoir—there is the important chronological difficulty; that the first Antiochus who had any intercourse with India is Antiochus the Great, whose Indian expedition dated from B.C. 212 to 205; while the traditions of Brahman and Buddhist place the death of Asoka before B.C. 228, and the majority considerably higher. The name of Ptolemy continued so long on the throne of Egypt that no difficulty occurs there. Magas carries us back several years; the King of Cyrene of that name, son-in-law of Antiochus Soter, having died B.C. 238. No Antigonus will be found at so low a date as that of Antiochus the Great; and the general of Alexander, the only one of the name who warred in Asia, was killed in B.C. 301. We have an Alexander, satrap of Persia, who was killed in B.C. 223; but very probably the names in the inscription are intended, not as those of cotemporary sovereigns, but as designating princes whose fame had reached the framer of the inscription,—and consequently the allusion will be to Alexander the Great. The question, Who was Piyadasi? is not easily answered. The name is not found in the Brahmanical traditions; and the only prince we find in the Buddhist annals to whom the name is given, is Asoka. It is very unlikely that such a dominion as would be indicated by the extent of the territory over which these inscriptions are found—new 2,000 miles—was ever ruled over by a native prince; and internal evidence is against the inscriptions having been engraved contemporaneously with the reign of any one monarch,—the earlier edicts professing to be issued in the thirteenth year of the reign of Piyadasi, and the later ones in his tenth year. The probability is, that all were sculptured at some period subsequent to the last of the dates on the rocks,—perhaps after the decease of the reputed monarch, if he really existed. Prof. Wilson is inclined to think that the shadow of a name may have

been used the promulgation of the monuments of the inscriptions which the edicts without the original inscriptions none on the Pali which, in the late M. documents which, in the had baffled

SOCIETY. Malan, P. was elected dent two o not learn sented no —Mr. Ou art; one of the silver box, foot, said armour an artist's day ministrators rolled for haired lad through v signal ven James II. of medicine Thomas a furnished bited a of St. Ch in Winch found, by sired old by a pape from the the life of the 'I collected he was a to 1325, I age which in the King powerful i able corre correspond of the mo according Wolsey. ment was and it sec of Leylar endorsed this weem the oppon appears; secure the court favo it is a po Treasurers encourage not very to Wolsey disclatio concludeda party belon dated 162

ANCH. Exp. in in dicated in a Fifeal were fou Col. Dur of Armita It suppli of popu always b tamed w every rec of precis

been used by influential persons to give authority to the promulgation of edicts intended to reform the morals of the people; and that documents were inscribed which had attained some celebrity. He withholds his belief of the hitherto received opinion that the edict was intended to propagate Buddhism,—without denying its possibility; and thinks that the original inscription still requires to be inspected by some one who is at once a thorough Sanscrit and Pali scholar.—The paper concluded with a strong testimony to the sagacity and industry with which the late Mr. Prinsep had deciphered and translated documents in an unknown character and language which, in the case of the inscription on the *lat* at Delhi, had baffled for so many years all other scholars.

SOCIETY OF ANTIQUARIES.—Feb. 1.—Viscount Mahon, President, in the chair.—Col. W. B. Dundas was elected a Fellow.—By the hands of the President two Cels were sent for exhibition,—but we did not learn whose property they were, and they presented no features unusual in relics of the same age.—Mr. Overy produced three interesting specimens of art; one peculiarly so, being an exquisitely carved silver boss, representing a battle between horse and foot, and to be the work of Cellini, but perhaps the armour and accoutrements rather too modern for that artist's day. The other specimens were two charming miniatures by Petitot, of undoubted authority, enamelled from pictures by Sir P. Lely. The light-haired lady we take to be the Countess of Falmouth through whom her husband took such strange but signal vengeance on the Duke of York, afterwards James II.—Mr. Barnett sent some singular drawings of mediæval bas-reliefs; one of them representing Thomas à Becket, respecting which Mr. Akerman furnished a short paper.—Mr. Roach Smith exhibited a copy of an ancient encaustic drawing of St. Christopher, lately discovered in a church in Winchester, and destroyed, almost as soon as found, by the churchwardens, because it was considered old and ugly.—These exhibitions were followed by a paper of considerable antiquarian importance, from the Treasurer (Mr. J. P. Collier) relating to the life of John Leyland or Leland, the famous author of the 'Itinerary,' &c., the materials for which he collected under the auspices of Henry VIII., by whom he was allowed a pension. It appears that prior to 1525, Leyland, notwithstanding the royal patronage which he afterwards experienced, was confined in the King's Bench Prison for having accused some powerful nobleman, not named, of holding a treasonable correspondence with Richard Delapole. This correspondence Leyland offered to prove by the oath of the messenger who had carried the letters, and accordingly he addressed a petition to Cardinal Wolsey. This curious and hitherto unknown document was the groundwork of the Treasurer's paper; and it seems to be quite a new fact in the biography of Leyland. It was stated that the petition was indorsed by Wolsey in his own hand-writing,—but this seemed doubtful. Whether Leyland was allowed the opportunity of substantiating his charge nowhere appears; but it is by no means an impossible conjecture that he may afterwards have experienced most favour in consequence of his timely disclosures. It is a point which does not seem to have struck the Treasurer; and, if we recollect rightly, Leyland was encouraged to undertake his antiquarian researches not very long after the period to which his petition to Wolsey must refer. The whole matter requires elucidation, if it can be given.—The readings were concluded by the first part of an inventory of property belonging to Lettice, Countess of Leicester, dated 1634, with notes by Mr. Halliwell.

ARCHÆOLOGICAL INSTITUTE.—Feb. 2.—J. Talbot, Esq., in the chair.—Amongst the antiquities communicated a collection of ornaments found at Largo, in Fifeshire, attracted especial attention. They were found in a tumulus on the estates of the late Col. Durham, and were exhibited by Mr. Dundas, of Ariniston, who gave an account of the discovery. It supplies a remarkable instance of the value of popular tradition; the common belief having always been that some great chieftain lay there interred with a great amount of treasure. There is every reason to suppose that an enormous quantity of precious metal was found: the onerous nature of

the Scottish law regarding treasure trove is a fatal hindrance to the preservation of any objects of intrinsic value there discovered. Mr. Dundas stated that for a long time portions of this deposit had been brought to the silversmiths and melted: the few ornaments which Col. Durham had succeeded in preserving are of the most curious character, and bear characters hitherto known almost exclusively in illuminations of the ninth century. Mr. Dundas produced, also, some beautiful gold bracelets, found on the coast of Fifeshire: and a discussion ensued on the expediency of some more lenient enactment in North Britain, and the example which had been set by the Government of Denmark in modifying the rights of treasure trove,—a wise policy, which doubtless had greatly facilitated the formation of the invaluable collection of national antiquities in that country.—Mr. Hawkins complained of the loss of a large collection of silver coins recently found under Glasgow Cathedral, and which would have furnished a valuable addition to our knowledge of the Scottish coinage.

Mr. Talbot read a memoir on the discovery of a large collection of weapons, implements, and ornaments at Lagore, in Co. Meath, one of the most remarkable deposits of ancient Irish antiquities hitherto disinterred. A selection from these remains was exhibited; and some chased and enamelled objects, found with bronze swords and weapons sometimes considered to be of the primeval age, attracted much notice. Mr. Talbot stated that they were found in a tumulus surrounded by a frame of oak, forming a sort of stockade or paling around the place of deposit; which was divided into several compartments or chambers in a very singular manner, and within these was found a great quantity of remains of animals, chiefly oxen, with the bones of deer, goats, large greyhounds, and foxes. Each species, however, was generally found placed in a separate compartment. The heads of the oxen were broken on the forehead, as if by some blunt sacrificial instrument. No Christian emblem appeared on any of the ornaments;—amongst which it was stated that a crown had been found.

The Dean of Westminster brought several Roman urns, found in railway cuttings at Old Ford, Bow.

Mr. Wyatt gave a report of the state of the ancient wooden church at Greenstead, Essex, now undergoing restoration under his care,—and which had been erroneously reported to have suffered by injudicious renovation. This singular building, formed entirely of logs of wood supposed to be chestnut, will be preserved with the utmost care. The timber was still in a state of extraordinary preservation; having suffered only where it had been constantly exposed to moisture.

Mr. Kemble presented several striking drawings of sculptured remains in the north of England, inscribed with Runes.—Various other communications were read, relating to recent discoveries, architectural and other antiquities of interest; and a large assemblage of specimens of ancient art, drawings, and fac-similes of inscriptions were exhibited.

BOTANICAL.—Feb. 2.—J. Reynolds, Esq., Treasurer, in the chair.—Six new members were elected.

Several specimens from Mr. Hewett Watson and other members in illustration of recently distinguished species, curious varieties, &c., were exhibited. Amongst them were examples of *Hieracium alpinum*, with the scapes branched and leafy, showing a transition to the section of stem-producing species. Also a curious example of *Carex atrata*, in which the character and position of the flower spikes were widely different from their ordinary condition; giving to the specimen a first-sight appearance similar to that of a very luxuriant *C. rigida*, the terminal spike being almost entirely male and cylindrical: four inferior spikes of female flowers, with a few males interspersed, cylindrical or oblong, erect, and placed rather distantly one below another, the lowest about three inches beneath the terminal male spike. The specimen had grown in Mr. Watson's garden, on a root of *C. atrata*, brought from the Grampians a few years ago.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 13.—J. Field, Esq., President, in the chair.—The paper read was 'On the Coal-field of South Wales,' by Mr. J. Richardson. It commenced by enforcing the

necessity for an unbounded supply of fuel for the export trade, the manufactures, and the domestic uses of Great Britain,—and enumerating various sources from whence that supply was at present and might be in future obtained; giving at the same time the various and discordant opinions of eminent authorities as to the presumed duration of that supply from the several mineral districts of which the extent was now ascertained. This was variously stated by different authorities at between two hundred years and seventeen hundred years; but Mr. Richardson ventured to assert, that, in spite of the increasing demand for home consumption and an augmenting export trade amounting at present to upwards of six millions of tons annually, when the coal-field of South Wales should be brought into full work the duration of the supply was beyond calculation. The area of this coal-field alone he estimated, from actual survey, to be one thousand and fifty-five square miles, embracing all qualities from extremely bituminous coal to pure anthracite. The various veins and their several thicknesses were fully described; with examples of their quality, and analyses of them chemically, with their practical evaporating powers:—showing that there existed sixty-four seams or veins of coal, having an aggregate thickness of one hundred and ninety feet. These veins were described to be so situated as to be easily worked by adits or levels, and by pits of slight depth; and thus the cost at the mouth of the levels varied from 2s. 2d. to 3s. 6d. per ton—giving a mean of about 2s. 10d. per ton. The means of transport to the ports of Cardiff, Newport and Swansea, although at present inefficient, were daily improving, and enabled the coal to be shipped at about the same rates as the coal in the Tyne and the Wear. The actual annual consumption was shown to be:—

	Tons.
In the Iron Works of South Wales.....	1,500,000
In the Copper Works.....	300,000
In the Tin-plate and other Works.....	200,000
In Agricultural and Domestic Uses.....	1,000,000
In Exports.....	1,500,000

Total 4,500,000

The useful and evaporative qualities of the various veins were carefully investigated, and it was shown, in a table of relative evaporative values, that

1 lb. of Welsh Coal will evaporate.....	9 lb. of water.
1 lb. of Newcastle and Yorkshire Coal.....	7 1/2 "
1 lb. of Lancashire Coal.....	7 "
1 lb. of Scotch Coal.....	6 "

And it followed that if

Welsh coal was worth.....	20s. per ton.
Newcastle and Yorkshire was worth.....	16s. 8d. "
Lancashire.....	15s. 6d. "
Scotch.....	13s. 4d. "

The coals of Staffordshire and Derbyshire were not taken into consideration, because they were used chiefly for the consumption by home manufactures. From these and other statements, and from extracts from Sir Henry De la Beche's and Dr. Lyon Playfair's Report on Steam Coal for the Navy, it was shown that the Welsh coal excelled all others for steam purposes, and for almost all uses to which it was applied; and that, when all other sources of supply shall have diminished or failed, the prosperity of the manufactures and the commerce of Great Britain may be maintained for ages by the coal-field of South Wales.

ROYAL INSTITUTION.—Feb. 2.—The Duke of Northumberland, President, in the chair.—Prof. Brande 'On the Theory and Practice of the Production of Light.'—Mr. Brande commenced by referring to the mould candles and single-wick oil-lamps used in houses and streets at the beginning of the present century; and remarked that the vast improvement made in artificial illumination might be taken as a striking instance of the great influence of applied science on the comforts of life. He then proceeded to give a statement of the scientific causes of this improvement. In common flames the evolution of light results from two independent causes—*ignition* and *combustion*. *Ignition* is probably a mere transient physical state of matter, producing no change in the ignited substance. *Combustion* is essentially a chemical phenomenon;—the heat and light produced are the effect of successive chemical actions, and the substance is permanently changed. *Combustion*, then, may be regarded as the origin of the heat,—*ignition* of the light afforded by flame. Mr. Brande demonstrated by many experiments that the lumi-

nosity of flame is due to solid matter existing in the combustible gas; and he noticed the expansive effect of heat in throwing down charcoal in the combustion of olefant gas. The conditions of the fitness of bodies for purposes of common illumination were stated to be, that the matter from which the luminosity is to be obtained should be combustible; and that the product of its combustion should be *gaseous, inodorous, and harmless*. The products of the combustion of oil, wax, tallow, and gas were contrasted with those of phosphorus, arsenic, &c.,—which, but for the corrosive and poisonous matters resulting from their combustion, might be used as sources of light. It was also noticed, that though carbonic acid gas (which is one of the products of the combustion of coal gas, &c.) be in itself noxious, it becomes harmless when diffused through the atmosphere. The importance of an accurate adjustment of the solid matter of the combustible to the oxygen required for its combustion was next dwelt upon. It was shown by experiments with Leslie's burners that when too much air is admitted to a flame light is lost, and that in an insufficient supply of air the flame emits smoke, owing to the imperfect combustion of its carbon. The light of flame must be as nearly white as possible. This was proved by the obliteration of colour when viewed by a monochromatic flame. That artificial light may imitate that of the sun in purity was shown by the obtaining a Talbotype in less than a minute by the light of phosphorus burnt in oxygen. A brilliant light was exhibited, produced by a kind of petroleum. From 130 to 150 gallons of this substance are daily collected at Ridding, Derbyshire. By distillation it yields five per cent. of naphtha, five per cent. of paraffine (mineral tallow), and eighty per cent. of mineral oil. This oil is worth above 4s. a gallon; and when burnt in a common argand lamp gives the light of seven candles at the cost of three-eighths of a penny per hour. In conclusion, Mr. Brande noticed the electric light. He mentioned that the notion of electricity as a source of illumination had been suggested by Davy nearly half a century ago, with whom it was a favourite idea. Mr. Brande stated that a mode of procuring cheap electricity must precede the economical use of such illumination; and that were this obtained, water might be decomposed and its hydrogen naphthalized and then burnt, so as to produce a vivid, bright, and steady flame in its other element—oxygen.

Feb. 9.—The Duke of Northumberland, President, in the chair.—Prof. Owen, F.R.S., 'On the Nature of Limbs.' As Prof. Owen's discourse has since been published, we cannot do better than refer our readers to the work itself for a full exposition of the original and comprehensive views there set forth. It will be sufficient to state that, as it appeared to us, Prof. Owen's chief object was to prove that throughout the vertebrate series the bones of the limbs exhibit characters which belong to them in relation to a predetermined pattern, like the archetypal world in the Platonic philosophy. Comparing the bones of the fore-arm of the dugong, the bat, the mole, the horse, and man, Prof. Owen remarked that, if we attended only to final causes, we should not look for the homology between them; but that, although the principle of final adaptation will not satisfy the conditions of this problem, it may be explained by assuming the existence of typical forms of created beings which may extend to other planets.

SCIENTIFIC GOSSIP.—The investigations now proceeding, in the hands of Ersted, Plücker, Faraday, Weber, and other no less able experimentalists, into the phenomena of Dia-magnetism are gradually developing facts that bear in a remarkable manner on all those, less evident, powers which are usually classed under the general term of molecular forces. We may hope within a short time to gain a more satisfactory knowledge of crystallization and the laws which determine the forms of crystallized bodies—into which the recent researches of Faraday and Plücker are conducting us. The curious observations of Plücker, which show that in the vegetable kingdom both the magnetic and dia-magnetic forces are, under varying conditions, in great activity, will in all probability direct us towards a solution of the curious problem of the influences of the solar rays on vegetable growth. That Dia-magnetism is not another manifestation of ordinary magnetism is now

proved by the single fact, that whilst a magnetic body is attracted throughout its mass by each of the two poles of a magnet, a dia-magnetic body is repelled by each pole throughout its entire mass.

Our attention has been directed to a process, patented by Mr. Penny, for smelting the carbonates and oxides of copper. As all the ores which we receive from South Australia, Chili and Cuba (and last year 35,850 tons of these ores were sold at Swansea) are of this character, and require the use of particular fluxes to secure the formation of good malleable copper, it does appear to us important to ascertain if the simple process of Mr. Penny is as effective on a large as we have reason to believe it to be on a small one. It consists in mixing with the ore when it is in a state of fusion, leaves, chips of wood, charcoal, or any carbonaceous body—which undergoing combustion rapidly removes the oxygen from the ore and leaves the metal in a state of great purity.

The battery patented by Chevalier Alexandre Edouard Le Molt for the production of the Electrical Light is formed of amalgamated zinc plates and gas charcoal; being, indeed, a modified form of Bunsen's battery which has been long used on the Continent—and, although convenient for many purposes, is still expensive.

M. Boland, a baker of Paris, has invented an ingenious instrument, called by him the Aleurometer—the purpose of which is to indicate the panifiable properties of wheat flour. The indication depends upon the expansion of the gluten contained in a given quantity of flour—say 500 grains—when freed by elutriation from its starch. A ball of gluten being placed in a cylinder to which a piston is fitted, the apparatus is exposed to a temperature of 150 degrees: as the gluten dilates its degree of dilatation is marked by the piston rod. If 25 degrees of dilatation are not obtained, the flour is rejected—the best flour usually giving from 38 to 50 degrees. From experiments which have been made by Chevreul and Payen it appears that the dilatation shows correctly the degree of deterioration which the wheat flour has undergone:—and consequently the Aleurometer offers itself as an instrument of practical importance. The same principle may be applied to various other purposes: indeed Silbermann has constructed a new Alcoholometer of a character similar to the Aleurometer.

It has been generally supposed that the elements of sulphuric acid (oil of vitriol) will not combine in a direct manner, and that the presence of water is necessary to insure its formation. Prof. Davy has lately shown that this is an error; and by the following experiment, made before the Royal Dublin Society, he demonstrated the practicability of forming sulphuric acid directly from its elements. Having placed in a dry Florence flask some sulphur, he vaporizes it by the application of heat—and then ignites the vapour by the introduction of a red-hot iron rod. The combustion extends throughout the vessel; and at the instant of its taking place, both sulphuric and sulphurous acids are formed—the former descending in condensed drops, and the latter escaping from the flask. Prof. Davy hopes to render his process available to the manufacture of oil of vitriol.

Prof. Marceet, of Geneva, has been engaged in some curious experiments which bear in an important manner on the phenomena of nervous action as exhibited in the vegetable kingdom. When a drop or two of pure chloroform is placed on the top of the common petiole of a leaf of the sensitive plant, this petiole is seen almost immediately to drop—and an instant after the folioles close successively pair by pair. Under this influence the plant remains for some time; and even after the leaves are again opened they are found to be nearly insensible to the excitement of the touch. They no longer close upon being pressed by the hand. De Candolle shows that acids produce a similar effect upon the leaf touched and those above it; but under chloroform the position of the leaves makes no difference,—the whole plant speedily partaking, in a greater or less degree, of the effect which is so singularly analogous to that produced on animals.

M. A. Dumont has recently reported to the Académie Royale de Belgique the completion of the Geological Survey of Belgium, commenced by him

on the 31st of May 1836—and the early publication of the geological maps of that kingdom. M. Dumont now proposes to compile mineralogical and geological statistics of Belgium; giving the localities of all useful matters—such as materials of construction, minerals, combustible bodies, &c.—which shall accompany the map. A similar design is contemplated by our own Geological Survey—which will add greatly to its value: and we understand that after the present quarter the price of the geological maps is to be reduced to the public.

At a lecture recently given by M. Geoffrey Saint-Hilaire, on the naturalization of the Alpaca in France, the interesting fact that the little Republic of Bolivia imports annually a certain number of camels, hoping to render them available as beasts of burden over districts where other animals failed, was mentioned by M. Weddell. This interchange of the animals of the Old and the New Worlds must be of great interest to the philosophical naturalist.

In 1845 many curious objects were discovered in a very ancient tomb opened in La Vendée. These have been subjected to chemical examination by M. Chevreul. He finds many organic matters of a strange character: candles made of succinum for fumigation—also of pitch, some of which is derived from the forest pine, some from that variety of the same which grows on the sea coast—and of bees' wax mixed with resin. Another preparation is composed of oleic acid, still retaining the margaric acid combined with wax—proving the use of a fatty body which was mixed with lamp black.—A mural picture was also discovered executed upon a mortar of lime and sand. The colours were found to be composed of "terre de Verone," a sort of bole—or per-oxide of iron—and of an organic matter soluble in alcohol.

MEETINGS FOR THE ENSUING WEEK.

- MON. Statistical, 8.—J. T. Dawson, Esq. 'On the Commercial Progress of the Colonial Dependencies of the United Kingdom during the Twenty Years, 1826-46.'
— British Architects, 8.
— Pathological, half-past 7.—Council.
— Chemical, 8.
— Royal Academy, 8.—Sculpture.
TUES. Linnean, 8.
— Institution of Civil Engineers, 8.—'An Account of the Explosion of Fire-Damp, at the Eaglebrook Colliery, Near, by Mr. Joshua Richardson.'
— Royal Institution, 3.—W. B. Carpenter 'On Paleontology.'
— Horticultural, 2.
WED. Geological, half-past 8.
— College of Physicians, 4.—Gulstonian.
THURS. Numismatic, 7.
— Antiquaries, 8.
— Royal Society of Literature, 4.
— Royal, half-past 8.
— Royal Institution, 3.—Dr. Gull 'On Physiology of Digestion.'
— Royal Academy, 8.—Painting.
FRI. Philosophical, 8.
— Royal Institution, half-past 8.—Rev. J. Barlow, 'On Mr. Phillips's Fire Annihilator.'
— College of Physicians, 4.—Gulstonian.
SAT. Royal Institution, 3.—Prof. Brande 'On Chemical Philosophy.'

FINE ARTS

ROYAL ACADEMY.

Professor Leslie's Lectures on Painting.

LECTURE I.

In comparing Art with Nature we are as apt to under-rate it, as in considering it by itself we are sometimes disposed to elevate it unduly; and both errors stand in the way of our improvement. Though, in a high sense, it be true that "all Nature is but Art" and "all chance direction," and though it be of great importance to the student to keep this truth constantly in mind,—yet that human Art cannot rival the beauties of Nature is not to be considered a defect, for it can only be defective where it fails to do what is possible; and that the painter is able to do something else—and something which Nature herself refuses to do—apart from his power of recalling the lineaments of the absent, or bringing the scenery of other countries into his own, I hope to show.

The axiom that the most perfect Art is that in which the Art is most concealed is directed, I apprehend, against an ostentatious display of the means by which the end is accomplished, and does not imply that we are to be cheated into a belief of the artist having effected his purpose by a happy chance, or by such extraordinary gifts as have rendered study and pains unnecessary. On the contrary, we always appreciate, and therefore enjoy, a picture the more in proportion as we discover ourselves, or are shown by others, the why and the wherefore of its excellencies; and much of the pleasure it gives us depends on the intellectual employment it affords. Nor does this

concealment of Art mean concealment of imitation, or that what it gives is to pass on us for a reality, for we should then immediately want what we never miss in a fine picture, motion and sound. Both of these it is a great triumph of the painter to suggest. Rubens was pre-eminently successful in giving action to his figures; and Hogarth's 'Enraged Musician,' as Fielding says, "is deafening to look at." But imagine the eye deceived, and from that moment the figures of Rubens stand still and the din of Hogarth's groups ceases:—and, indeed, such Art would be unnatural, because, unless in the representation of still life, it would have the motionless and speechless appearance of waxwork—the most lifelike, in external, of all the modes of imitating Nature, and for that very reason the most lifeless.

These remarks are so obvious that they may appear to be superfluous. I may be told that deception is not attempted, and is, indeed, generally impossible, from the circumstances of pictures being bounded by their frames and the diminutive scale on which natural objects are most often represented. Still, as this lowest kind of truth is sometimes the aim of the painter, though it has never been the aim of a true artist, and as I have often heard it highly applauded when successful, and even by painters, it seems to me of importance that we should clearly understand that the illusion of Art is quite another thing from deception of the eye, and that such deception would, in fact, destroy illusion.

Children and childish minds are most attracted by wonders. I remember when I was a boy seeing a picture that was placed flat against the wall, at the end of a long room, representing an open door through which a flight of stairs receded, with the figure of a man of the size of life painted as if walking up them. At the base of the canvas a real step projected on the floor of the room, and at a certain distance it was impossible to distinguish between the painted stairs and the wooden one: indeed, so complete was the deception, that on first seeing it my only wonder was at the man's remaining stationary. This picture seemed to me perfection; and at that time I should probably have looked on the finest Titian with comparative indifference. It was, however, the work of a very ordinary painter, and I have since learned that deception, to the degree in which it was here with the assistance of a little ingenious management attained, depends merely on carefully copying some of the most obvious appearances of Nature, and that her most charming qualities—all that the greatest artists have courted in her throughout their lives with success infinitely short of their hopes—may be omitted without rendering the representation less a deception.

I would ask whether others have not felt what has always occurred to me in looking at a Panorama, that exactly in the degree in which the eye is deceived, the stillness of the figures and the silence of the place produces a strange and somewhat unpleasant effect; and the more so if the subject places us in a city. We then want the hum of population, and the din of carriages, and the few voices heard among the company in the room have an unnatural sound as not harmonizing with the scene. Even in the Diorama, where the light and shade is varied by movement, and the water is made to ripple, there are still many wants to be supplied, and these wants are indeed suggested the more in proportion to the attainment of deception. I have no wish to disparage the ingenuity of these contrivances;—the Panorama is an admirably devised mode of conveying much information which by no other means can so well be given. My object is merely to ascertain how it is that there is always something unsatisfactory—how to speak from my own feelings I should say *unpleasant*—in all Art, of every kind, of which deception is an object. We do not like to be cheated even in a harmless way: the wonder excited by the tricks of a juggler is not without a mixture of humiliation; the powers of our minds, instead of being exercised for the time, suspended, and even our senses cease to serve us,—while the Art of a great actor delights us, not only as an imitation of Nature, but because our imaginations are excited, our understandings appealed to, and we have a secret gratification in the consciousness of the feelings he arouses within us, and these are also among the many sources of pleasure we derive from the works of a great painter. "I feel," said Reynolds, speaking of

Michael Angelo, "a self-congratulation in knowing myself capable of such sensations as he intended to excite." But neither at the theatre nor before a picture should we feel in this way were we, for a moment, to mistake what we see for reality.

"Imitation," says Coleridge, "is the mesothesis of Likeness and Difference. The difference is as essential to it as the likeness; for without the difference it would be copy or fac-simile. But, to borrow a term from astronomy it is a librating mesothesis: for it may verge more to likeness as in painting, or more to difference as in sculpture."^{*}

It is of the utmost importance, however, that we should come to something like a clear understanding of this difference between Painting and Nature, as from mistakes on this point have proceeded all the varieties of mannerism that have in every age sprung up like weeds in the fair domain of Art, and not seldom with their rank luxuriance overrun its whole extent. Every fault arising from indolence, from inability, or from conceit, may be sheltered, as it has been sheltered, under the principle that the object of Painting is not to deceive. Defective colouring, mannered forms, impudent and tasteless bravura of execution, as well as servile imitation of that which is the easiest to copy, the immaturity of early Art.

Perhaps the best safeguard against mistake on this subject will lie in our perception that the Art of Painting is in *no respect*, excepting in what relates to its mechanical instruments, a human invention, but the result solely of the discovery and application of those laws by which Nature addresses herself to the mind and heart through the eye, and that there is nothing really excellent in Art that is not strictly the result of the artist's obedience to the laws of Nature, and not because he has willed it to be excellent: just as in morals perfection consists in obedience to laws which no man ever had the power to make.

Now deception, excepting with extraneous assistance, or but for a moment, is impossible. One instant's close examination of a wax figure which we have just before believed to be alive shows us to what an infinite distance it is removed from Nature. And yet, such is the effect of its approach to life, that even after we know what it is, we feel as much as ever its want of the power to move, and which we never miss in a fine statue. In all I have said, therefore, of deception of the eye, I have only meant the deception of a moment or at a distance, for Nature allows of no copies that will bear continued or close inspection. And yet while she has placed this beyond the reach of human hands, she has intrusted Art with a peculiar mission—the power, as I have said, of doing something for the world which she herself refuses to do. How many of her most exquisite forms, graces and movements—how many of her most beautiful combinations of colours, of lights, and shadows that are

—instant seen and instant gone—

does she not permit the painter to transfix for the delight of ages! And indeed he is honoured with another, and often a higher task, that of leading us to a perception of many of her latent beauties, and of many of her appearances which the unassisted eye might not recognize as beauties but for the direction of the pencil. These considerations, alone, are enough to show that Art has a place assigned to it in the great scheme of beneficence by which man is allowed to be the instrument of adding to his sources of innocent enjoyment. "Painting and sculpture," says Richardson, "are not necessary to our being; brutes and savage men subsist without them; but to our happiness as rational creatures they are absolutely so."

The reasoning of Lessing against the fitness of momentary expressions for Art, seems based on the inference that pictures should deceive. "All appearances," he tells us, "of Nature which, in their actual state, are but of an instant's duration—all such appearances, be they agreeable or otherwise, acquire through the prolonged existence conferred on them by Art, a character so contrary to Nature, that at every successive view we take of them, their expression becomes weaker, till at length we turn from the contemplation in weariness and disgust. La Mettrie, who had his portrait painted and engraved in the character of Democritus, laughs only on the first

view. Look at him again, and the philosopher is converted into a buffoon, and his laugh into a grimace. Thus it is likewise with the expression of pain. The agony which is so great as to extort a shriek either soon abates in violence or it must destroy the unhappy sufferer. Where torture so far overcomes the enduring fortitude of a man's nature as to make him scream, it is never for any continued space of time; and thus, the apparent perpetuity expressed in the representation of Art would only serve to give to his screams the effect of womanish weakness or childish impatience."^{*}

Lessing argues in this way to show why the sculptor of the Laocoon has not chosen to make the victim bellow with pain, as in the description of his sufferings by Virgil.[†] The attitudes of the entire group, however, are those of an instant's duration; and therefore, on the principle urged by the critic against a stronger expression, as inadmissible as if the sculptor had made the victim appear to shriek with extreme agony. The unpleasant effect of a laughing portrait, to which Lessing alludes, may be otherwise accounted for. We all feel how disagreeable an unmeaning laugh is in Nature; and in a portrait, unconnected with story or incident, a laugh is for this reason unpleasant; and the more so if, as probably in this instance, the face looks at us. It is clear that Lessing was insensible, or blinded by his theory, to the privilege which Art, when it does not pretend to be Nature, possesses of perpetuating motion,—a power as undeniable as it is inexplicable. At the bidding of Michael Angelo life bursts from the grave, and its tenants rise, fall, or struggle with the fiends who drag them down; and on the canvases of Wilson or Gaspar Poussin clouds open, lightnings flash, and the limbs of trees are shivered,—and we recur again and again to the contemplation of images of terror and grandeur that have impressed, as they do us, past generations and shall still impress those to come; and so far from "their expression becoming weaker at every successive view," it grows, in reality, stronger and stronger; for it is among the most remarkable qualities of every work of genius that it gains on us with time, while that which is merely specious strikes most at first, and never again with the same effect.

And now we come to a great and unceasing difficulty of the painter,—the difficulty of choosing from among the qualities of Nature that are most within his reach, which he shall strive to the utmost to attain, and which may be left out with advantage, or but slightly indicated. All the most agreeable traits of Nature as well as all the least, are so variously modified by circumstances and by associations, that to attempt to give anything like general rules for the conduct of selection and rejection,—that difficult task in which the painter is engaged from the beginning to the end of his work, and on which all that the mind has to do with Art depends,—to attempt to give general rules for this would only lead to mannerism. Hogarth, in his 'Battle of the Pictures,' has with infinite humour opposed his Bacchanalian scene in the 'Rake's progress' to a 'Feast of the gods'; but, when we look at these seriously, we see two subjects brought together in which, whatever they may have in common, the standard of form proper to each would be wholly improper if exchanged.

Coleridge has well guarded the passage I have quoted from him, by calling the difference from Nature which is essential to imitation a *librating* difference. For example, Poussin's fine picture of 'The Plague at Ashdod' in the National Gallery, you will observe, is more generalized in its execution throughout than most of his works. It seems painted in haste, as if he dreaded to linger on the scene, and though the style does not contradict Nature, yet it is very far removed from matter of fact, which would be intolerable in such a subject. There cannot be a greater contrast to so general a mode of treatment than that displayed in the celebrated picture of 'The Bull,' by Paul Potter, in the Gallery at the Hague, which approaches the nearest to deception of any really fine work of Art I have seen. The painter seems to

^{*} Laocoon, 10th section.

[†] The poet and the sculptor were both right. The former, having to relate the story at length, gave all the circumstances; the sculptor, confined to a moment, chose an interval between the most terrific expressions, not because they were inconsistent with the powers of his art, but because he was guided by good taste.

have omitted nothing that he saw in Nature which Art could represent, and yet its reality is free from any still-life unpleasantness. It is admired for its truth, but to a cultivated eye it has that something more than mere truth that is indispensable to a work of Art; it has great taste throughout,—displayed no less in the general arrangement of the masses and forms, than in the most minute particulars. The grandeur of the sky and the beautiful treatment of the distant meadow, show that the painter had the power of seizing the finest characteristics of the large features of Nature, while the exquisite manner in which the beautiful forms of the leaves of a dock and their colours compose with one of the legs of the young bull display as fine an eye for her most intricate beauties. Throughout the picture indeed we see that the hand has been directed by the eye of a consummate artist, and not that merely of a skilful copyist.

Now, it is impossible for two modes of treatment to be more opposite than the styles of Poussin and Paul Potter in these two pictures, and yet both are right, while in the treatment of subjects of horror the general practice of the modern French school is to aim at a style as literal as that of the last. With them,—

Nothing is slightly touched, much less forgot,
Nose, ears, and eyes, seem present on the spot.

This is either the result of a want of imagination, or the neglect to exercise it by omitting anything the artist sees in the model before him, or which he knows to belong to the subject in Nature, however revolting. Reynolds, in his 'Death of Dido,' indicates the wound in her side by a faint and slight touch of red, while the French system of imitation would draw our attention particularly to its size and shape and colour.

Such a plodding and indiscriminate mode of copying Nature it is which places Gerard Dow, to me, much below the best painters of the Dutch school. Where he would render, with scrupulous exactness, every wrinkle in the face of an old woman, greater artists, as his master, Rembrandt, for instance, would express the character of flesh, and make the head a means of displaying a beautiful effect of chiar-oscuro, and where Dow would count the threads of a carpet, Terburgh, Metz, or Jan Steen would express the beauty of its surface or the richness of its colour. His art is, therefore, exactly that which may be accomplished by a clever, a patient, and a laborious man, without imagination, and with but ordinary taste. Perhaps he stands at the head of a class of such painters, and a very large class it is; while the art of Terburgh, of Metz, and of Jan Steen, and I need not say of Rembrandt, like all sterling Art, is ideal,—Nature not altered, but

to advantage dressed.

It is not to the high finish of Gerard Dow that I object, but to the tastelessness of his finish. Where the imitation of minutiae is to stop it is not easy to determine; but it is clear that the finish that belittles, or that suggests, at the first glance, the labour or time employed in it must be wrong.

Here, however, I feel a difficulty which must always attend an address to a body of students of different degrees of advancement, namely, the impossibility of accommodating anything I can venture to offer in the way of advice to the individual wants of all. In the practice of drawing or painting from Nature, there can be little doubt that, until correctness of eye and obedience of hand are attained, the closest possible, the most minute imitation, is the best. The aim at deception can do no harm until these powers are matured; for, as Fuseli remarks, "deception is the parent of imitation," and till the taste is well advanced it is, in a high degree, dangerous to attempt to generalize. We should be able to put everything we see in Nature into a picture before we venture to leave anything out. I have known young painters commence with generalization, affecting a contempt for the attention to minutiae of some of their contemporaries, the secret of which contempt lay in their own indolence. But the result of this was always, that a vague and uninformed style in the end consigned their productions to oblivion. No painter ever generalized with more taste and meaning than Velasquez, but his early works are remarkable for

precision of imitation,—of which 'The Water Carrier,' belonging to the Duke of Wellington, is an admirable specimen. Indeed, it may safely be assumed that no painter ever became great who did not begin with scrupulous finish.

It may be useful to dwell a little on some of the peculiar characteristics of the best painters of the Dutch and Flemish schools of the 17th century. Their great masters of this period, with the exception of Rubens and Rembrandt, have not been much noticed by writers, and for the reason given by Reynolds, that their works "make but a poor figure in description." They want indeed, what language can best dilate on, importance of subject; and they are considered, therefore, as having nothing to do with what is called High Art. But we find, in their best productions Art more perfectly carried out, with reference to its aim, than we meet with in the works of any other school whatever, and this aim is often a much higher one than is supposed by those who have given to them but slight attention.

All who know anything of Art admit the technical perfection of the Dutch and Flemish painters, but the drawbacks that are urged on such excellence are, that it is often wasted on subjects offensive to decency and on others that have little of interest. In reply to the first objection, no excuse can be offered; but in considering the second, it is clear that the very want of importance in the subject enforced the necessity of the greatest possible refinement of treatment. It has been remarked that "we derive the pleasure of surprise from the works of the best Dutch and Flemish painters in finding how much of interest the Art, when in perfection, can give to the most ordinary subjects." The great masters of these schools, in their most palmy days, have, therefore, for all who are not too much wrapt up in theories of the sublime to take it at their hands, greatly enlarged the boundaries of our innocent enjoyments. Such painters as Ostade, Nicholas Maas, De Hoo, the younger Teniers, Cuyp, and Ruysdael have shown us that, in the humblest spheres of life and amid the homeliest scenery, the grandeur, the beauty, and the sublimity of Nature may be found, for that she visits all these with the same splendid phenomena of light and shade with which she looks on the palace or on her own more favoured haunts.

It is well, too, for Art sometimes to draw our attention to—

The short and simple annals of the poor.

And though it is to be regretted that Ostade in doing this is often grossly repulsive; and here he is an instance of what we sometimes meet with,—a union of the best and worst taste,—a fault more or less shared with him by many of the most natural painters,—yet his best works have always redeeming traits of domestic interest by which he penetrates to the heart—to where the cold mechanism of Dow never yet reached. The hard-working and, therefore, prematurely old looking parents caressing their old looking children with that natural simplicity which this perfect master of expression knew so well how to give, the relish of their enjoyments increased by their fewness, are, I confess, far more to my taste than the cottage incidents of many other painters who, more ambitious of story, aim to be sentimental; and though such painters avoid all that is objectionable in Ostade, and take care to give beauty enough, yet like Greuze, for instance, the best of the class of which I am speaking, they carry the mind more into the theatre than into rustic life. And here I cannot but look back to a great painter but lately among us, whose exquisite pictures of the domestic life of the peasantry of his own country are wholly free from such falsehood—need I mention the honoured name of Wilkie!

Ostade's predilection for ugliness is, however, a serious fault, though it places in a strong light his redeeming power, transcendent excellence as a painter, and which, to me, has but one drawback—namely, that whether or not from the use of the convex mirror, his figures do not suggest the size of life, like those of Jan Steen, of Maas, and of De Hoo, but seem of Lilliputian dimensions—a fault also of Dow, of Mieris, of Wouwermans and others, who are not, for anything else, to be named with Ostade. This objection is not to be met by the

* Constable's Lectures.

principle that Art is not to be mistaken for Nature. For there is nothing more constantly to be borne in mind, along with this principle, than the rule that whatever in Art contradicts Nature is wrong: a rule applicable even to the supernatural, which must have a seeming truth to be tolerated.

Of all the Dutch painters of familiar life, Jan Steen is acknowledged to be the greatest genius. The humour and whim in his compositions disclose to us a mind quite distinct from the rest, and the love of childhood displayed in the frequent and inimitably natural incidents of it in his works show that with all his eccentricities there was something good in his nature; and, indeed, unless that be the case I doubt the power of any painter, whatever may be his genius, to interest us deeply. You will all remember the very fine picture by this admirable master belonging to the Duke of Wellington, which was exhibited last summer at the British Institution. I mean 'The Wedding.' Overflowing with obtrusive mirth, its great charm to me is that of its genial tone. Constable painted a view of a gentleman's house, which he called 'A Picture of a summer morning, including a house'; and, to me, this magnificent work of Jan Steen is a picture of a summer evening including a rustic wedding.

I know not that any other painter combines such completion of finish at so apparently small an expense of labour as this master does in his best pictures. But haste, perhaps occasioned by his necessities, towards the close of his life, made him throw off works which, though they might have made the reputation of other men, are scarcely worthy of him.

All his pictures have, however, more than those of most painters an apparent artlessness of contrivance,—the result not of ignorance, but of that originality which, disregarding common rules, works out its purposes by methods of its own and yet faultlessly. Jan Steen seems, indeed, from the unmistakable evidences of rapidity of production his works present, to have had the whole of his art, not only always present in his mind, but at his fingers' ends. He seems to have painted as quickly and as surely as Shakspeare is said to have written. Others have no doubt equalled him in this, but who with such results? excepting only a still greater genius, Rubens; nor must I quit Jan Steen without remarking that there is more of personal beauty in his pictures than in those of any others of the Dutch painters, with the exception only of Terburgh and Metz, though it is beauty, as it should be, not elevated above the sphere of life from which his subjects are mostly taken. When, indeed, Antony and Cleopatra are his hero and heroine they naturally become in his hands a Dutch tavern-keeper and his wife.

Of Cuyp and Ruysdael and the younger Teniers, in his landscape compositions, it may be remarked that what is striking in their art is the grand impression they often produce by combinations of the fewest possible and the simplest materials. Their breadth is, indeed, not emptiness. Most of you are well acquainted with the small 'Sunset' by Cuyp in the Dulwich Collection. It has not a tree except in the extreme distance, nor scarcely a boat, but it has one of the finest skies ever painted, and this is quite enough, for its glow pervades the whole, giving the greatest value to the exquisitely arranged colour of a near group of cattle,—bathing the still water and distance in a flood of mellow light, and turning into golden ornaments a very few scattered weeds and brambles that rise here and there from the broadly shadowed foreground into the sunshine, gaining great importance from their nearness to the eye.

In the hands of Ruysdael a windmill and a stunted tree or two are sufficient to enable him, by the effects with which he envelopes them, to display in an extraordinary degree the true poetry of Art. Solemnity is the prevailing charm of his pictures—and it charms because it does not degenerate into melancholy. Though I never saw a work of his hand that did not command admiration, I confess I like him best in the flat and open scenery of his own country or of the sea that washes its shores—where he shows himself by far the greatest of all the marine painters of his time.

Of David Teniers, whose landscape compositions are, as I think, incomparably his best works, there are admirable specimens at Dulwich, and are

very fine
of Westminster
of giving in
to Rembrandt
a flower in
genius by
while the
true picture
it gives the
speak of the
firm, is
canvases.
of a kitchen
Michael A
have pain
De Witt,
churches,
with entire
In open
what appe
by a mode
of Painting
Schools',
of mind:
admiration
breadth
gloom. I
having not
their auth
ment.
To me,
brandt is
urbanity,
position a
—serious
is restless
is that o
But Rem
and often
thing of
of repose
you will
Reynold
calm thro
may be b
and that
the melo
does not
ness of
Canvagin
to night.
of that
he beca
became
not only
Nature,
his min
strikes r
a night
by a lig
to an o
which a
her sid
nary; b
that ev
The sh
the wor
imagin
are eng
which
however
highest
to that
cremish

very fine one in the collection of the Marquis of Westminster; and I may observe that the power of giving importance to trifles which Fuseli ascribes to Rembrandt, who, as he said, "could pluck a flower in every desert," is shared with that great genius by those of whom I have been speaking; while the general character of their art, felt by all true painters but little noticed by critics, is the proof it gives that greatness of style, from which, when we speak of them, we must omit what relates to human form, is not dependent on the square feet of the canvases. I know a fine picture by Nicholas Maas, of a kitchen, of which it was not ill said that, had Michael Angelo painted such a subject, he would have painted it so; nor is the style of Emanuel De Witt, the admirable painter of the interiors of churches, sometimes with few figures and sometimes with entire congregations, less broad and grand.

In speaking of Rembrandt I cannot but notice what appears to me a misconception of his character by a modern writer, the author of 'The Handbook of Painting for the German, Flemish, and Dutch Schools,' who repeatedly ascribes to him gloominess of mind: a mistake arising from confounding an admiration of the grandeur of shade or of the breadth of nocturnal effects with metaphysical gloom. Instances might be cited of pictures exhibiting not only gloom but wretchedness of mind in their authors with very little of shade in their treatment.

To me, the prevailing character of the art of Rembrandt is serenity, as clearly as that of Raphael is urbanity, where the subject allows him, his natural disposition seems always to have led him to tranquillity,—serious, but, as I feel it, anything but gloomy. Gloom is restless:—it is the character of Salvador Rosa's art as it is that of the congenial school in which he was reared. But Rembrandt, often solemn in the highest degree, and often in the highest degree pathetic, shows nothing of constitutional melancholy. He is the painter of repose, as Rubens is the painter of action; and you will observe that in his portraits, as in those of Reynolds, the expression is most frequently that of calm thoughtfulness. Whatever else, therefore, there may be in common between the style of Rembrandt and that of Caravaggio or Spagnoletto, the gloomy, the melancholy, and the savage, are qualities that it does not share with theirs. He delights in the stillness of night, but not as one who hates day; while Caravaggio seems inspired by the wish to turn day to night. How far the style of Rembrandt grew out of that of the Italian *naturalisti*, as they are called, it grew at any rate into much greater importance and became far more interesting, and this was the result not only of his superior taste in the imitation of Nature, but also, as I think, of the placid tone of his mind. I know no work of Rembrandt that strikes me as more entirely after his own heart than a night scene, an interior, in which a woman is reading by a light, which her person hides from the spectator, to an older woman, who has a cradle at her feet, in which an infant is sleeping, and a spinning-wheel by her side. In description all this sounds very ordinary; but the picture is one of the most impressive that ever came from the hand even of Rembrandt.

The shutters of a window near the group are closed, the world is shut out, and it requires no stretch of imagination to suppose that the book with which both are engaged relates to a higher world,—a thought with which the image of the sleeping babe is in unison. But however we may read the picture, its effect is in the highest degree tranquillizing and soothing, and akin to that produced by Cowper's exquisite description of evening beginning with

Let fall the curtains.

A higher subject by the hand of this great painter and a much more solemn one, 'Our Saviour and the two Disciples at Emmaus,' possesses the same charm of the silence of night broken by a gentle voice which the painter makes almost audible. In such Art I fancy I see the real tone of Rembrandt's mind; serious and meditative, but placid, and as far removed from gloom as the subjects of these pictures; and of all the portraits he has painted of himself this is the character: in the Head, particularly, in Her Majesty's collection, a mind at peace with itself and with all the world is most charmingly expressed.

The treatment I have noticed in Dutch Art, and in which Rembrandt led the way, of producing a

great effect by the fewest and simplest materials, is diametrically opposite to the principle of Rubens, which is that of a magnificent profusion. Both are, however, equally founded in Nature, who delights us at different times and under different circumstances by extreme simplicity, by few and small things, as she does by luxuriant combinations and varieties of splendour of which even a genius like Rubens can convey but a faint impression. Still there is one great end which both knew to be indispensable and which both equally attained—unity. Every picture of Rubens is as single in its effect as the most simple subject of Rembrandt; for there is not on its surface a touch of the pencil that has not reference to the whole, as strictly as it has to the smallest part. Hence, however complicated are his compositions, it gives us no trouble to look at them, for the eye is never fatigued or bewildered in attempting to thread a maze through the intricacies of which it is led by Rubens.

When the want of taste of this great master in form and the much greater similar defect of Rembrandt is dwelt on, it must always be borne in mind that human form alone is meant; and that in this it is want of choice only, and not any want of knowledge of its structure with which they are chargeable. Of the beauty, the grandeur, and the harmony of abstract forms they had the truest perception, whether of single objects or the result of combination. Thus, the shapes of their masses of light and of dark, however simple or however complicated, are always impressive in the highest degree, and their pictures attract our admiration at a distance too great for us to distinguish the particulars of which they are made, and have in them that which would rivet the eye even were they placed upside down. This sense of abstract beauty and grandeur which is to be felt but neither described nor analyzed, excepting very imperfectly, it is true they but possess in common with every other painter of a high order. The rounded outline of the back of a boor, amounting to a deformity, which we often see in the pictures of Ostade, is always made to contribute to the general beauty of the composition,—while the contour of an Apollo may, if ill-combined with other forms, or injured by a bad choice of light and shadow, affect the eye disagreeably.

The capability of delineating forms of specific beauty is one comparatively of very easy acquirement; and there are probably few eyes that may not, by cultivation, attain to the power of avoiding what is most offensive in accidental shapes; but to perceive at once and be able to transfer to canvas, in their perfection, those beauties in which Nature leaves us a choice, as in the wreathing of smoke or the undulations of a flag, is the real test of a painter's taste. Such taste, I need not say, constitutes a great charm in the art of Rubens. He is the master who most united ornament with Nature; and though imitated with more or less success by the machinists of later times, yet the life and truth of his style will always keep him entirely distinct from that large class of painters.

It is not difficult to copy the general effect of a picture, the forms of its masses of light and of shade or its arrangements of colours, at the same time varying all the materials that contribute to these, substituting, for instance, a light object for the light of a window, or a dark-coloured object for a shadow; or we may further disguise the theft of a general effect, by reversing or inverting it. We may thus get credit for what is not our own; but this will not in the least help us to the power of originating a fine general effect, any more than the copying incidents or expressions, from pictures merely, will enable us to invent stories or to pourtray the passions. A sense of the one indispensable thing in a picture to which all minor beauties that would interfere with it are to be unhesitatingly sacrificed, however captivating in themselves,—which all the parts co-operate to produce, and without which, though it be a painting, it is not a work of Art,—such a sense the great masters no doubt acquired by allowing their studies of Nature and of pictures to go hand in hand; for as an artist, who himself possessed in an eminent degree the power of rendering every production of his pencil impressive as a whole, said to me, "there is such a thing as the Art, and Nature will no more make a painter without it, than the Art will without Nature."

Style is a comprehensive term applying to everything in Painting,—to composition, to form, to colour, to chiar-oscuro, and to execution; of the last, indeed, there are as many styles as painters, and in all as many styles as schools. But there is nothing analogous to these diversities of Art, in Nature. Sun pictures might be made from every variety of scenery in the world, and yet what we may call their style would be but one. Style, however, rightly understood, is so far from objectionable in Painting that it forms one among its valuable prerogatives. The observation of Reynolds that, "peculiar marks are generally, if not always, defects,"—is directed against manner not style, but as these are often confounded, it is well that we should clearly understand the difference. Style in form, in character, in expression, in colour, and in light and shadow, is the result of the choice of the best of these with reference to the subject. It is, therefore, synonymous with the ideal, and abstractedly considered, is Natural, but almost always above individual Nature. Manner is a departure from Nature, sometimes resulting from a dissatisfaction with her ordinary forms without the ability of correcting them by comparison and selection, but more often from the indolence that adopts compendious modes of arrangement, expression, execution, &c. The styles of the greatest painters are, perhaps, in no instance perfectly free from some alloy of manner, while the manner of a great painter, as Fuseli has remarked, in many instances becomes the style of lesser ones.

It by no means follows, however, that because styles are different,—I take the word now in its highest signification,—that some are right and others wrong. Apart from manner, the style of every genuine painter is right: the difference consisting in his giving some quality or qualities of Nature, in more perfection than they have been given by any other; and if it be asked whether Nature can supply every individual with something which, in the same degree is denied to the rest? I would answer that if the principles on which Nature works are simpler than we are apt to imagine, the combinations of effects resulting from these principles are endless.

To enter now on any consideration of the connexion between style and subject would lead me beyond my limits; and I will merely remark that they are sometimes confounded with each other by writers, and that in ordinary conversation, nothing is more common than this mistake, the consequences of which I trust I shall be able to point out at another time.

In regarding early Italian Art, to which attention is now so strongly attracted, it is of great consequence that we consider its distance from Nature not as a departure from her, but as the nearest approach the painters could make to her; a distance they laboured to shorten, and which was gradually shortened with a remarkable steadiness of advance to its consummation in the hands of Michael Angelo and Raphael. It seems to me a great mistake to ascribe so much as is ascribed in the peculiarities of the styles of the mediæval painters to religious feeling. That they were generally influenced by sincere devotion to the degree attributed to them I do not for a moment doubt; but the general character of their imitation is the same as that of Chinese Art, and is evidently a style, if such it may be called, which must chiefly mark immaturity everywhere and under all circumstances. In the infant Art of every country the accidental appearances of Nature are omitted, not so much, perhaps, from their being unperceived as from a notion that they would interfere, and when imperfectly given they do interfere, with beauty and expression; both of which have always been the first objects of all serious Art. The Chinese, for instance, though much of their ornamental painting belongs to the grotesque, yet in their representations of real life, aim to the utmost at beauty, grace, and expression. To those enthusiastic admirers of mediæval Art who may think there is something almost sacrilegious in comparing anything by Chinese hands for an instant with it, I might mention that Flaxman, than whom no man ever more fully appreciated early Italian Art, and who indeed was the first among the moderns to direct attention to it, saw how much, apart from subject, Chinese painting had in common with it; for I remember seeing Chinese pictures hanging on the walls of his parlour

which he admired as well for their grace and simplicity as for the beauty of their colour.

The severity of critics on the sameness of the works of one hand is not always just. Where it is sameness of an excellence we should be grateful for it. The gentleness so utterly removed from insipidity of Raphael, the sublimity of Michael Angelo, the almost invariably golden tones of Titian, or the pervading silver of Paul Veronese, are things of which true taste never tires. To demand that every work of one master should be distinct in all its characteristics is something which the conditions of human nature refuse to grant. We have sufficient variety in the varieties of the minds of men; and the endeavour of a painter to go out of himself and into another, to give up what may be called his *birthright*, is always to be lamented if he have genius. A friend of Stothard, on being told that he had painted a picture very like Rubens, said, with much good sense, "I would rather see a picture by him very like Stothard." Gainsborough occasionally stands on the same level in portraiture with Reynolds, because he kept himself distinct; but had he attempted the same style he must at once have fallen below his illustrious rival, there to remain.

These observations, however, would lead us to a consideration of how far the mind of every painter is reflected from his canvas, and which, for the present, I must defer; remarking only that the varieties of mind, occasioned by such various manifestations of mind, form much of its real value, and that the criticism that would dethrone one genuine painter on account of imperfections which, by the conditions of humanity, are in some form connected with each, to elevate another in his place, is as unjust as it is mischievous, for there is room enough for all, and need enough;—and I have remarked that the taste which cannot tolerate the aberrations of genius for the sake of its real merits, is generally disposed to elevate mediocrity; for being in reality blind to the highest qualities of Art, it does not perceive the vast separation between a true perception of Nature and that commonplace imitation which passes with the multitude for what is natural.

BRITISH INSTITUTION.

To form any estimate of the capabilities of British Art from its displays on these walls during the last three or four years would be very unjust:—this year more unjust than ever. A fatality attends the show in these rooms; and contributors who give their wine to other Exhibitions seem here only to chronicle their "small beer." The honourable exceptions are few.

Landscape has had here the greatest number of votaries, and the success in this department is also greater than in those of form. The few difficulties which this branch presents as now followed explains the number of its practitioners contrasted with those who choose the historic or other figure subjects. In speaking of landscape painting as enlisting mere ordinary powers, the observation is intended to apply more directly to such choice of subject and treatment as characterizes the mass of landscape painters of our own day. In the hands of Claude, Poussin, Titian, Domenichino, Salvator Rosa, and Annibal Carracci, this art was pursued with higher aim. The phenomena of Nature were investigated with a depth of feeling and a care which invested the commonest scenes or circumstances with poetry. That Nature has not sealed the pages of her great book from our own island artists there are names amongst us to testify. Mere scenes and mere studies have in the hands in question been but the means to an end—that end always the realization of an effect best adapted to and most characteristic of the subject to be developed. We are exchanging this higher state of feeling—this creative power, as it may be termed—for a habit which records mere fact in its selections, proposing to itself no higher aim than imitation of obvious and trite circumstance. Our landscape painters are in danger of sinking their art to the level of mere topography.

Amongst exceptions to the application of the foregoing remarks, in the present Exhibition, is Mr. Danby's *Mountain Chieftain's Funeral in Olden Times* (No. 52). Here is a masterly conception—breathing in every touch the spirit of its author. Carried away by his subject, he has allowed his disposition for deep pathos and mysterious effect to betray him to

the verge of blackness and obscurity. The contrasts are excellently intended. The lurid glare of the flickering torch is exaggerated in its wildness by reference to the cool tints which are shed mournfully on the distance from the clouded moon. In the accomplishment of such individual circumstance it is that we see the hand of the man of genius:—and this picture together with 'The Minute Gun' exhibited in the last Academy by Mr. Danby are of themselves sufficient to have established a fair fame,—even had not 'The Upas Tree,' 'The Wreck,' and others long since vindicated his claim.

Mr. Martin's large picture, *Joshua commanding the Sun to stand still* (129), contains passages of great beauty in reference to combinations of individual forms in striking and consequential masses. The general character of the work is, however, detracted from by the inky tone that pervades the whole.—Amongst the exceptions from the commonplace alluded to above, Mr. Creswick has three contributions. His *English Landscape* (144) affords us the pleasure which similar scenes in his hands always convey:—his *Welsh Hill* (20) is a fact not to be denied:—*The Stepping Stones* (299) has the usual refinements of this artist's style.—Messrs. Lee and Sydney Cooper have again combined their powers, in *English Meadows* (47) and *Summer Breezes* (199)—and again with success: the scenes however, to our taste, not being of so picturesque or varied a character as before. Mr. Lee's *Mountain Stream* (276) is a choice work.

Why Mr. Linton's two small pictures have not met with better treatment from the hangers it would be difficult to understand. His *Scene in Epping Forest* (37) is a worthy representative of his powers: and the *Watering Place* (417) is one of the very best of his cabinet-size works. It is full of beauty and of truth. Its place is a reproach to those who have had the arrangement of this Exhibition.

The *Scene in North Wales* (257) and *Crossing the Ford* (445) are additional evidences of Mr. T. Danby's talents. A constant recurrence, however, to subjects comprehending the same elements and time of day may finally lead him into mannerism—a sin against which this young painter has to be on his guard. The independence of view which he has hitherto shown in avoiding anything like imitation of his father's style is very creditable to him. The same remark may be made in reference to the two landscapes by Mr. George Stanfield—*Mapledurham Mill, on the Thames* (5), and *At Pangbourne, on the Thames* (392). It implies no mean merit in such young artists, with the temptation of paternal excellence before their eyes.—One of the most conspicuous among the remaining landscapes or sea-skips which we will notice for the present is *A Misty Morning on the Sands of the River Exe* (446), by Mr. F. Danby. It exhibits somewhat more of reference to the father's style; but is a picture of great promise—the effect being admirably realized.

Mr. Edward Cooke's most ambitious effort—and the one most to our taste—is *Dutch Boats on the Y, off Amsterdam* (8):—the details done with his accustomed precision. *Italian Fishing Craft off the Torre del Marzocco, Leghorn* (139), is one of his best Mediterranean views. *The Dutch Coast near Scheveling* (365) is a work of great ability.

Conspicuous among the figure studies are two of children by Mrs. W. Carpenter. It is matter of difficulty to determine whether we like most *Summer Amusement* (112) or *Winter Amusement* (314). In each Mrs. Carpenter shows her power in the delineation of juvenile form at once scientific and tasteful.

Mr. Stone has contributed no work of his larger scale; but represents well his own peculiar form of excellence in two small portrait studies. One is entitled *A Girl of Brittany* (2), the other *Alice* (8). Both are good in their characters of female beauty: the piquancy of the first being heightened by the attractions of a very picturesque costume. Both these pictures are painted with a clearness and delicacy of touch that mark the constant progress of this artist,—and his care, as well as power, to maintain himself at the head of his own walk.—Of a similar class are the two portrait studies by Mr. H. O'Neill, *St. Cecilia* (211) and *St. Catherine* (213). The last saint is the most spiritualized in aspect. Both pictures are advances on Mr. O'Neill's works of the kind last year. The value of the flesh tints in each

would, however, have been much enhanced by a more positive enforcement of cool colour in the skin—which, while imparting strength by opposition of tint, would have relieved them from monotony.

Mr. Ansdell's works show enterprise and industry. The composition of *The Successful Deerstalkers* (17) is of his best. *Bringing a Stag from the Hill-top* (404) proves, in addition, his capacity for laying out a combination of forms on a large surface; and it has both vigour and boldness of execution—to which experience will unite refinement of surface, more opposition of colour, greater delicacy and subtlety in interweaving such cool and sweet tones as while securing variety will produce general freshness of hue. Both these pictures show the painter to be progressing.

Mr. F. Goodall's presentation of *Paris, 1848* (33) is an acceptable representation of French guidance in all the excitement of political phrensy.—*The Old Market at Rouen, Normandy* (4), by his brother, Mr. E. A. Goodall, has some excellent points of a technical character.

Mr. Joy has either made small account of the requirements indispensable for the becoming illustration of his subject, or made a larger calculation on the forbearance of the public than he is likely to meet with. This work is obtruded on the eye in a position far too prominent for its deserts. In a gallery originally established for the promotion of historic Art is thrust forward a production which stands in the same relation to historic proprieties as the bus-lesques at miner houses do to the legitimate drama. *The Celebrated Interview between Charles James Fox and Napoleon, 1801—The Peace of Amiens* (181), is but a caricature of the persons and the incident. The expostulation of an English farmer contesting an overcharge with a French postillion is the thing really represented. The painter would do well to leave this ambitious walk to those better qualified.

There is so much excellent colour in Mr. Holland's view of *The Rialto* (122), and such a play of fancy in the making-up of the picture, as make it matter of regret that the architectural details should not have been given with greater precision. No one feels more strongly than Mr. Holland the character of these scenes; but in the anxiety to impress a poetical feeling on the *ensemble*, he is inclined to attach too slight an importance to symmetry of forms—so great a constituent in architectural beauty. Venice is most especially rich in a class of palatial architecture which for its true delineation demands as much an observation of structural peculiarity as a knowledge of perspective principle; and the quality of geometric precision is by no means incompatible with it—a rather the base of—that truth which gives value to the operations of the fancy.

Study of a Head (155), by Mr. J. W. Phillips, is a smart sketchy transcript of a physiognomy that recalls strongly the Kemble family.—*A Sketch in the British Institution* (24), by Mr. C. W. Stanley, though showing but the back of a fair student engaged in copying a Rembrandt portrait, is executed with frankness of style and perception of tone.

Mr. A. C. Hayter's picture of *Prayer before the Mid-day Altar* (66) is a well-chosen incident. It displays the active benevolence of the Franciscan monks of the *Ara Cœli*—administering relief at their convent door to the poor. "A short prayer is offered by one of the fraternity, and the applicants stationed outside join in the response before the commencement of the distribution from the good friar's soup kitchen." The merit of the picture lies in the unconventional and probable look of the scene. The figures are obviously studies of facts; and the whole testifies to great vigilance and observation—the perspective truth in reference to the relative sizes of objects and atmospheric gradation being no slight contribution to the general truth. Want of experience is observable in portions of the work: but the whole affords new evidence of native powers and honesty of purpose that require but steady exercise to advance their author in his profession.

Mr. R. W. Buss's *Parson Adams lost in a profound Study of a Passage in Æschylus* (70) resembles in character a series of pictures of wrapt enthusiasm began by the late Theodore Lane, and which Mr. Buss delights to continue. The humour of the piece, such as it is, might have been equally well conveyed in a style of more lowly pretension:—a good coloured

point would have exemplified the burlesque without a sacrifice of the proprieties, not to say dignities, of Art. The art-taste of a Jan Steen—so fine as continually to make us regret its outlay on scenes of low life—can alone be accepted as justification for the employment of time on such a class of themes.

A little unpretending picture of an elderly woman, entitled *The Pauper* (216), by Mr. C. Wilson, is remarkable for a truth, and a certain correspondence with the style of Wilkie at the time when he painted *The Blind Fiddler*.

A striking example of human patience is Mr. J. D. Wingfield's *Interior of the Picture Gallery, Stafford House* (292). All that relates to the mere imitative qualities of his art Mr. Wingfield may be said to have here carried further than in any of his preceding efforts; but having had on former occasions pleasure in the graceful compositions with which he has peopled the palaces or scenes of English story, we confess to want of interest in the present work.

FINE-ART GOSSIP.—As the time approaches for the opening of the Exhibition at the Royal Academy, our readers may be glad to have some occasional information as to the features of more conspicuous interest which it is likely to present. Many of them will probably remember that about four years and a half ago [see *Ath.* No. 880, p. 812] we called attention to a small sketch in clay which we had detected in an obscure corner of the studio of Mr. Baily the Sculptor-Academician, representing the *Graces* under a new form of presentment—as a sitting group. The sketch then struck us as a bold and original conception—made more bold and graphic by remarkable effects of composition in the disposing of the limbs. The grouping arrested our attention as one of those ingenious and elaborate combinations which where they give no disturbance by their variety to a leading thought and introduce no perplexity into the details are triumphs of Art—and of which the sculptor in question had already produced at least one remarkable example. On that occasion we expressed a hope that we might see the work some day rescued from the obscurity of the clay and the insignificance of miniature—and the thought which it expressed perpetuated in marble for the honour of the English School. It was a remarkable circumstance enough that in our very next publication we had to announce the prospect of our hope being realized:—a work which had been waiting fifteen years in the artist's studio for a patron having been in that short interval commissioned by Mr. Neeld for execution in marble and in forms the size of life. Since then the work has been slowly growing under the sculptor's hands into a thing of diviner beauty than we had ever anticipated. The artist has wrought as one who works for immortality, and has caught a new inspiration out of his own inspiration of old. A fresh poetry has breathed from the poetry of the first design—and the work has undergone many changes suggested by its own progress. It is now all but finished—and will, we believe, form a part of the coming Exhibition at the Royal Academy. We can only say that we hope this will not be the case unless arrangements can be made for giving it all the space and prominence which the present deficiency of accommodation in the sculpture-room of the Academy leaves possible. The conditions under which it can there be seen, even in their most favourable application, are ill suited to the importance and magnitude of the performance; but the Academy if it does the best it can is entitled to expect that a contribution of such significance shall not be withheld from it by one of its own members. The scale alone of the work—so unusual in British sculpture—would demand for its conspicuous placing; but when the scope and beauty of the performance are added to that account, we feel that if such cannot be largely provided for the group should be exhibited elsewhere. Of the work itself we shall give a critical account when our readers can follow us with the new 'Graces' before them—meantime, it is enough to say that Mr. Neeld is the possessor—at the price, as we have heard, of an ordinary monumental figure from the hands of a great sculptor—of one of the greatest works of modern sculpture anywhere or of the English school in any time.

The ballot on Monday at the Royal Academy for

an Academician as successor to Mr. Reinagle resulted in the election of Mr. Westmacott the sculptor.

The tables at the meeting of the Graphic Society on Wednesday last were so laden with interesting objects that particularization would be beyond our means without too great a sacrifice of space. It was one of the strongest evenings in the way of contributions that we have seen.

The Exhibition of architectural works determined on by the Architectural Association is fixed to take place in March next at the Gallery of the New Society of Painters in Water Colours, in Pall Mall. The Committee, says the *Builder*, will be prepared to receive, during the latter part of the present month, drawings of works contemplated or in progress,—designs submitted in competition during the year,—studies and delineations of existing buildings and antiquities,—and architectural models. The drawings should be either in frames or upon strainers. Considering the elevation of their art, by the diffusion of taste among the public, to be no less an object than the direct advantage of the profession, the Society have determined to constitute the Exhibition free on all days but Saturdays.—This is a feature in their scheme well deserving to have attention called to it.

The first portion of the Catalogue of the Stowe Engravings has just been issued by Messrs. Sotheby & Wilkinson. The sale will commence on the 5th of March, extend over nine days and include the contents of the four volumes, or thirty-six portfolios, of the illustrated Granger. Some of the portraits are of very great value in point of rarity and condition. The late Duke of Buckingham bought with judgment and liberality, and had the good taste to secure several of the choicest specimens of the matchless collection of Sir Mark Sykes. Some of the Hollars and Faithornes are unique. A brilliant impression of the large emblematical portrait, by Faithorne, of Oliver Cromwell will attract many purchasers from its great rarity and beauty. Oliver is represented in armour, standing between two pillars. In his right hand he holds a sword, and in his left an open book inscribed "Tollo Perlego Protego."

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, EXETER HALL.

CONDUCTOR.—MR. COSTA.

ON FRIDAY NEXT, February 23, will be performed Handel's Oratorio 'ISRAEL IN EGYPT.'—Principal Vocal Performers, Miss Birch, Miss C. Pyne, Miss Dolby, Mr. Lockey, Mr. Machin, and Mr. H. Phillips. The Orchestra will consist of nearly Seven Hundred Performers.—Tickets, 2s.; Reserved Seats, 5s. each, may be had of the principal Musicians; at the Office of the Society, No. 6, Exeter Hall, or of Mr. Bowley, 53, Charing Cross.

THOMAS BREWER, Hon. Sec.

MUSICAL UNION, 1849.—WILLIS'S ROOMS.—THE MATINEES of the present (Fifth) Season are fixed for TUESDAY (at Half-past Three o'clock), March 27, April 17, May 1, 15, 29, June 12, 26, and July 10. An Extra Performance will be given the Members, in fulfilment of the Director's pledge at the Eighth Matinee last year. Annual Subscription, 25s. payable at Cramer & Co., 20, Regent-street, where all communications are received, addressed to J. ELLA, Director.

NEW GERMAN MUSIC.

Christ, the Messenger of Peace, Oratorio, the Words selected from the Bible, &c.—[*Christus, der Friedensbote, Oratorium, nach Worten der heiligen Schrift, &c.*] By Emil Naumann.

We have been so long accustomed to look to Germany for compositions of the highest order in sacred orchestral and chamber music, and have felt so dispirited at witnessing the languor and dearth which of late have seemed creeping over the face of the land,—alternated with shocks of spasmodic and eccentric animation foreshadowing death rather than life,—that we are in proportion glad to announce a new writer, whose aim seems to be permanent excellence rather than ephemeral popularity and whose studies must have been conducted according to those thorough-going and sufficient methods which are indispensable to the maintenance of high Art.—The advantage (or disadvantage) of a worshipful musical ancestry is possessed by Herr Emil Naumann; who is grandson to the well-known and voluminous composer, in his day the beneficed servant of Princes, and well esteemed as a writer of operas, oratorios and service-music. Times are changed since our composer's relative produced his settings of the 'Vater Unser,' the 'Passion,' 'Acis and Galatea,' 'Medea,' 'Armida,' and the other sacred and secular themes which were then treated as common property by musical composers. The golden age of court

appointments and court commissions is over. The Master must struggle for his own public;—nor will the latter any longer willingly accept a familiar subject newly set, so many avenues for enterprise have been closed by masterpieces which there is no getting beyond. Therefore, the fact that the first Oratorio of Naumann the second has already succeeded argues that he is stronger than Naumann the first. The work before us has been twice performed at Dresden,—and received with a hearty welcome.

The subject chosen hardly admits of many strong contrasts unless they were "dragged in by the hair" (as our neighbours say). Now, it is obvious that the young composer does not rely upon the violent or the shocking as expedients for catching his public. He has confined himself to the obvious and natural incidents of the career of the Messenger of Peace;—in this risking to some degree the loss of variety. But such temperance implies conscious strength, knowledge, and modesty. The musical composer who will not startle, in these days, must either charm by his melody or convince by his science. Both charm and conviction are to be found in this Oratorio. We have not for many years perused a composition by a new writer in which the solo airs were so graceful without affected airs and graces—two songs for the soprano and one for the principal basso being specified. Then in the concerted music, the parts move tuneably,—two or three of the lighter choral pieces have great sweetness and rhythmical animation without being in the least secular or meretricious. There is a fair amount of melody, too, in the subjects of Herr Naumann's fugues,—another eminent "sign of grace" at a time when the antagonism of Science and Beauty have been so outrageously proclaimed. Throughout the whole thirty-two pieces of which this Oratorio consists we have not found one uncouth modulation or ugly phrase; though it does not want those touches of originality which indicate that a vein of discovery is among the young composer's possessions. In particular, the close of a double chorus of Pharisees against the people (one of the few examples of contrast which the Oratorio contains) must be cited as hardy and happy. Lastly, while Herr Naumann's fugues are wrought out with an honesty and resource which cannot be simulated, and with a flow and continuity rare among the moderns, in no part of his work does he err on the side of iteration or tiresomeness:—on the contrary, some of his movements which open with subjects well marked in grace or character are too soon brought to a close. In particular, an ingenious and spirited duet between two basses calls for this protest,—also a chorus for female voices. In future efforts greater strength and felicity of declamatory phrase may be given by Herr Naumann to his recitatives with advantage.

To sum up:—while we here recognize many gladdening indicia of mature thought, respectful study, and a genial original nature—it is our judgment, also, that whatever faults this Oratorio contains may be ascribed rather to timidity than to extravagance. They are such, therefore, as we may reasonably expect to see disappear in future productions. But while we are justified in expecting progress from Herr Naumann, his work taken *per se*—whether as the production of a man known or unknown, young or old—merits a hearing in England. Never was the taste for Oratorio stronger in any country than it is in ours at present. When it was first created here more than a century ago by Handel, the consequence was that creditable attempts were made to supply variety by Galliard, Boyce, Greene and others, before Haydn transiently divided honours with "the Giant" by the seductions of his more cheerful and more variously instrumented style. Betwixt 'The Creation' and 'Elijah' trial after trial has been made; each significant of a willingness on the world's part to receive contributions,—none attended by a permanent success. The most individual of these was Dr. Spohr's: but the popularity of his sacred works has already in some measure passed from them, owing to the essential flimsiness of their construction, their want of declamatory expression and propriety, and their composer's satiating self-iteration. Nor does there seem much chance of the Oratorios of Herr Schneider and the Abbé Stadler being again called for; while the works of this class by Ries and

Neukomm—to which we may also add more modern Oratorios by Herr Hiller, Herr Marx and others—have penetrated a yet smaller circle. Now, to expect that the world will for ever be contented to feed exclusively on Handel, Haydn, Beethoven and Mendelssohn, is folly. Among past composers, Bach and Cherubini must presently take their turn. The field is open to the moderns. The difficulties are very great to gain a settlement therein—but the glory is lasting. And since we hold that every essay in this highest order of compositions at least deserves careful and complete execution and liberal construction on the part of an open-minded audience—we shall be glad if the above remarks (which are by no means to be mistaken for a review) prove the means of drawing English attention to 'Christ, the Messenger of Peace,' by Herr Emil Naumann.

SACRED HARMONIC SOCIETY.—At the meeting of yesterday week, Beethoven's noble First Mass was exceedingly well performed; allowing for a certain feebleness on the part of the *solo* vocalists according to curious established English custom in such works—though in no case is a clear and animated delivery of greater consequence than where the singers have to reply to and relieve a full chorus.—We must repeat our remark, that when executed in a concert-room Catholic service-music would gain by pauses betwixt its divisions, though slight sufficient to mark the disconnection of *Kyrie* from *Gloria*, *Credo* from *Benedictus*, &c.—The 'Lobgesang' of Mendelssohn has never before been so thoroughly relished in London. It had been well studied,—and was given with great care and spirit. We must offer one or two remarks on the separate movements. The *allegro* of the Symphony was taken the least in the world too slow; but the *corale* in the *allegretto* and the *adagio religioso* were both well rendered. The highest praise is due to the execution of the duett with chorus 'I waited on the Lord.' The *tenore solo* 'The sorrows of Death' calls for an elevation of reading and grandeur of tone combined which we have never encountered in a tenor singer of any country save in Mr. Braham the elder long ago, or in M. Duprez.—The following chorus (its theme first enunciated by the *soprano*) 'The Night is departing' went gloriously; though like the *allegro* of the Symphony, it was taken a trifle too deliberately for *tempo* marked *molto vivace*. These three movements, to which may be added the following *corale*, are unequalled in modern music, save by passages in the 'Elijah.'—Indeed, the entire composition—possibly, the noblest Thanksgiving Hymn in existence—is a work certain to grow in favour.—We perceive, with great pleasure, that the next performances of the *Sacred Harmonic Society* will be devoted to 'Israel in Egypt.'

CONCERTS OF CHAMBER MUSIC.—In noticing the Concerts of 1849, we shall more than ever confine ourselves to what is unfamiliar or has hitherto been insufficiently appreciated. Thus, with regard to Mr. W. S. Bennett's first Chamber Concert—after stating that he played with great care, and always elegantly, if not always with the breadth and grandeur demanded by the music selected.—we need only speak of the *Clavecin Exercise*, by J. S. Bach, as attractive in its graceful quaintness and setting of graceful melodies.—of Mr. Bennett's own *Pastorale* and his *Allegro grazioso*, Op. 15 (the latter one of his most pleasing compositions)—and of Mendelssohn's Variations for pianoforte and violoncello, an early work with a pleasant theme and well contrasted "changes":—neither in the least commonplace.—In the playing of this, Signor Piatti did himself great credit. Nor must 'The Shepherd's Lay' (so runs its English title) by the same composer, be passed over; it was beautifully sung by Mrs. Noble—whose voice has of late gained in amplitude and evenness, and whose style is always refined and true. She also gave Beethoven's 'Ah perfido,' as transposed for Mrs. Shaw, admirably.

ST. JAMES'S.—*French Comic Operas.*—'Zanetta' was born under an evil star. It came the next in

* On examining this movement, the above theme will be found almost identical with that of the wondrous *solo* 'Sing ye unto the Lord' in Handel's 'Israel.' Yet such is the difference of position (and more of after-treatment) in the two cases, that the ear is hardly cognizant of the coincidence:—which we note as a musical curiosity.

order of M. Auber's operas to his exquisite 'Le Domino Noir,' and no work could hope to please immediately following such "a hit." What was worse, its heroine, who ought to look a

Young budding Virgin, fair and fresh and sweet, or the entire effect of the story is destroyed, was personated by Madame Cinti-Damoreau, whose maturity was even more amply to be seen in her face and form than it was to be heard in the tones of a voice which had dwindled down to a mere shadowy *pianissimo* for years before it entirely "went out." Thus the disfavour of the piece at the *Opéra Comique* was inevitable; and in Paris it ranks below the 'Duc d'Olonne' and even the 'Barcarolle' of its composer. This low estimate is not quite fair. Though 'Zanetta' is not to be numbered among Auber's most fascinating operas,—though it contains no *morceaux* equal to some in 'L'Ambassadrice,' 'Les Diamans,' 'Le Domino' aforesaid, or to the 'Chanson de la Brise' in 'Haydée,'—it is written, as a whole, with great care, and scored with an elegance and an ingenuity that forbid the ear from either wandering or wearying. Piquancy without a touch of the *baroque*, brilliancy as distinct from coarse *fanfaronnade*, must be legitimately ascribed to Auber when we praise him as a handler of the orchestra. His works in this respect are worthy of admiring study by every aspirant,—whatever be the value at which he is disposed to rate "the lively Frenchman's" stock of ideas.

The story of 'Zanetta,' in the framing of which M. St. Georges had a part, is one of M. Scribe's liveliest, though it cannot be "rated A 1" among either his Probable or his Moral Tales. To write "a receipt" for a pattern of Turkish embroidery would be nearly as easy as to narrate its story within a small space. There is a young Count Rodolphe (M. Coudere), who secretly loves the Princess of Tarentum (Madame Guichard). She is sought as bride for a German Prince by a diplomatist doctor and spy, one Baron Mathanasius von Warendorf (M. Buguet), who suspects her penchant and discloses it to King Charles (M. Soyer); this royal Lovelace hiding the while a fancy of his own, which it is of the most delicate consequence should be concealed from the diplomatic and prying Baron. Accordingly, it is everybody's interest to mystify everybody—and the Princess, by way of putting spies and eaves-droppers on a false scent, commands her Chevalier to make love to Zanetta (Mlle. Charton), a pretty flower-girl. The second title of the opera (which is 'Playing with Fire!') will disclose to the veriest novice in such matters the main result of the Princess's device. In Opera the true heart always carries off the prize, while the intriguer must needs bear away the thorn. So much regarding the invention—which, possibly, as in the case of M. de Musset's 'Chandelier,' is due to some elder *fabliau* or *novella*. Rarely has invention been wrought out more unscrupulously or more neatly. Throughout the music is pleasing, and, as we have said, divinely instrumented. 'Zanetta,' accordingly, in London is found to make a piquant evening's entertainment. But this is in large part due to the excellent performance of the two principal characters. Mlle. Charton does not look—she is—Zanetta; so lively, loving, sentimental and southern, that the victory must be hers were the Princess Miconica herself in the lists against her, and were M. Coudere twice as earnest in his misplaced passion as even M. Coudere can be. This gentleman's comedy is delicious: in particular, his demeanour and play of countenance when he feigns illness to keep away from the ball and in readiness for the *rendezvous* are incomparable. The other performers do their best:—and the orchestra merits a word ere we drop the curtain. The delicacy of the wind instruments is charming to the ear.

SADLER'S WELLS.—We witnessed again, on Monday, the performance of 'King John,' at this theatre. All great pieces of acting merit more than one visit. On the first night of the performance of a new character, excitement is high, the candidate nervous, and the judgment influenced by accidents of all kinds. This remark is peculiarly applicable to Miss Glyn's performance of the *Lady Constance*, Monday was her ninth night in the character; and the development which since the evening of its first present-

ment she had acquired, in regard both to physical and to mental energy, was remarkable. The prevailing sentiments of Miss Glyn's performance are terror and sublimity; and not seldom she touched a high point of both. The grandeur and intensity of her scorn are things to remember; while the profundity and fervour of the maternal feeling were sometimes given by her with great force. When in the mad scene, with its dreadful sense of bereavement and its determined devotion to memory and sorrow, Constance sacrifices her dignity and rends the coronet from her brow, Miss Glyn rose into the sublime of emotion and the terrible of passion. In a word, Miss Glyn's acting in *Constance* justifies her in assuming the highest rank in the histrionic art.—The effect is greatly helped by the careful and striking manner in which the whole play is put upon the stage and acted.

OLYMPIC.—A translation from the French piece 'Un Secret,' under the title of 'The Lost Diamonds,' was produced on Monday. The interest turns on the frauds of a banker, Mr. Darbert (Mr. Stuart), whose wife (Mrs. Stirling), having a conscience, concerns herself about the welfare of her victims. One of these, Charles Duvernay (Mr. Kinloch), is the son of a man whom her husband had ruined, and for whom she, under the name of *Serille*, procures the situation of cashier in her husband's bank. To relieve the necessities of the *Widow Duvernay* and her family, *Madame Darbert* disposes of her diamonds. From the kindness of her conduct, young Duvernay becomes enamoured of her person; while the strong interest which she takes in him naturally excites Darbert's jealousy. A duel is the result—in which the lover is wounded. The wife now retaliates—charges Darbert with his early dishonesty—and thus causes an explanation of all the circumstances involved in the plot.—Mr. Stuart performed with care; and where not extravagant, was effective. Mrs. Stirling was powerful and discriminating—selecting in the development of the wife's feelings her points with tact and expressing them with finish. Mr. Compton as M. Ferniel, a phrenologist, and Mrs. Brougham as his wife, were at home in their parts. The piece was quite successful.

MARYLEBONE.—Mr. Sheridan Knowles's play of 'Love' has been revived here; with Mr. Davenport as *Huon* and Mrs. Mowatt as the *Countess*. The acting of both was respectable—but judging from the appearance of the house on Tuesday not likely to be attractive.

MUSICAL AND DRAMATIC GOSSIP.—The programme of the *Royal Italian Opera* which is now formally issued has been almost entirely anticipated by Rumour. One or two, however, of the engagements and promises being new, we may as well recapitulate its leading features. The orchestra and chorus remain as last year. The following are to be the principal vocalists:—*Soprani*,—Mde. Grixi (this announced as her last season), Mde. Viardot-Garcia, Miss Hayes, Mlles. Corbani and Steffanoni, Mde. Ronconi, and Mde. Dorus-Gras, (the last an engagement excellent in furtherance of the plan of naturalizing the master-pieces of the *Académie*).—*Contralti*,—In place of Mlle. Albani—Mlle. Meric, and Signora Angri: the last lady has been described to us as capable also of taking *mezzo-soprano* parts, and as being a vocalist of great agility and energy.—*Tenori*,—(as last year), Signori Mario, Savi, Mei, Lavia, and Soldi.—*Baritoni* and *Bassi*,—Signori Tamburini and Ronconi (who, it is said, undertakes the repertory of Signor Rovere), Marini, Polonini, Tagliacoco, and M. Massol.—The season is to begin on the 10th of March, with 'Masaniello' (the principal parts to be sung by Signor Mario, Mde. Dorus and M. Massol); and the Directors promise further to produce the 'Roberto' of Meyerbeer, the same composer's 'Le Prophète' (cast for Mde. Grixi, Mde. Viardot, Signor Mario, M. Massol, and Signor Marini), and Cimarosa's 'Il Matrimonio,' in which we presume Signor Ronconi will be the *Don Giovanni*. But beside these promises, the *prospects* enters more fully than usual into explanation, recapitulation and announcement with regard to the operas expedient and possible to be given. We may

to physical
The pro-
ne touch-
d intensi-
le the pro-
being were
When in
of bereave-
memory and
and reads
use into the
nasion. In
ustifies her
onic art—
and striking
upon the

return to it for future comment :—being increasingly
convinced of the importance of the subject.

We are sorry to receive from Vienna tidings of the
recent death of Mr. Parish Alvars,—one of the most
remarkable players upon the harp that ever ap-
peared; and, as such, a credit to England—having
been born at Teignmouth, if we recollect rightly, of
Welsh extraction. He was principally, however,
educated on the Continent; where he early became
distinguished, and received some sixteen years ago
an Austrian court-appointment. Mr. Alvars's re-
markable physical strength enabled him to com-
mand tones of a richness and grandeur rarely heard
from his instrument. His executive power exceeded
that of most if not of all harpists: that he possessed
the volitions, if not the inventive powers, of a
composer of classical music, an Orchestral Sym-
phony, a Pianoforte Concerto, and other works attest;
besides those which he wrote for his own special
exhibition. Perhaps he was in some degree deficient
in that delicate and fairy-like grace which gives such
distinction to the harp-performances of M. Godefroid;
who may now, beyond dispute, be considered as the
Champion of King David's instrument.

M. Habeneck's retirement from active life has
not been long protracted,—for the most important
French musical news of the week is the decease of
that renowned conductor, aged sixty-eight years.
Rarely was official more admirably fitted to his place
than his public than M. Habeneck when presiding
over the two grand orchestras of Paris. That of
the *Académie Royale* was wrought up by him to a
brilliance, precision and sensitiveness which are
delicious to remember. To no one could the
production of a grand French opera such as
Gaillaume Tell, or 'La Muette,' or 'Robert,'
'La Juive' be intrusted with such perfect
fidelity; though we must confess that the emphasis
laid upon the study given on these occasions was
not wholly clear of parade and exaggeration,—
especially since recent years have proved in Eng-
land, under Dr. Mendelssohn and Signor Costa, the
rapidity with which the most admirably-finished per-
formances can be prepared. However, the result was
worthy of all praise; the art employed entirely con-
cealing the appearance of art, so far as the getting
up of French opera was concerned. This was not
the case with the *Conservatoire* Concerts. There, the
industry was to be felt in the execution. Not only
was the production of a new Symphony during
a season of eight *séances* announced with great
solemnity and accepted as sufficient by way of
enterprise,—but all the performances of classical
German music under M. Habeneck gave token of
that over-refinement which is destructive of nature,
grandeur, and simplicity in works of the school
adverted to. Hence, not only was a wrong and
unpleasant tradition presented in the most alluring
and conceivable to the Parisian public,—but the
amount of its musical experience was circumscribed
within singularly narrow limits, also. The above
remarks are in no respect offered with any intention
of detracting from M. Habeneck's excellence as
a disciplinarian; but they are necessary by way of
characterizing the special endowments of one who
will figure in musical history as a personage. M.
Habeneck composed one or two works for his own
instrument, the violin,—and also formed several emi-
nent pupils; but it is as a conductor that he will be
best remembered. He was buried with high musical
honours;—the pall being borne by MM. Auber,
Adam, Meyerbeer, and Zimmerman,—and a service
by Cherubini was performed on the occasion.

After deprecating the thousand and one hymenical
speculations of which Mdlle. Lind has been the para-
graph-ictim, we have been naturally reluctant to
advent to her approaching marriage, feeling sure that
the mention of yet another gentleman's name must
raise the cry of "There's no such person!" But the
end of the romance is too near now to be longer
withheld. Mdlle. Lind, as we have for some time
known, is about to become Mrs. Harris: the gentle-
man being the grandson (if we mistake not) of the
well-known lessee of Covent Garden Theatre.

A correspondent has forwarded to us a variety of
concert bills and criticisms on the American per-
formances of Madame Bishop, which exceed in florid
language any of those recently quoted by us. The cos-
tumes worn by the songstress are splendidly advertised,

as well as the music sung. Among other of the pieces
in request seem to be a series referring to the recent
French Revolution:—'La Marséillaise' ranted through
à la Rachel, and the Girondin Chant sung in the
attire of mourning Liberty. Our transatlantic friends,
by the way, should take care how they allow the
Goddess of Freedom to wear black: unless they are
beginning to accept home truths without wincing.—
But, without any such point being enforced as the
one hinted at, these exhibitions are melancholy work;
with little more of Art in them than pervaded the
dancing-lesson given by the ex-kitchen boy of General
Rochambeau to the Iroquois at which M. Chateau-
briant was present.

In the course of last week Herr Mengis appeared
at the Princess's Theatre in the opera of 'Leoline.'
As the gentleman, who was *Monsieur* when last we
met him, has *Herr'd* himself (or been *Herr'd*) for
Oxford Street, we cannot but ask why the cast was
not made consistent; and wherefore the rest of the
company were denied the advantage of being "done
into German"? To match the *Herr*, we ought to
have been treated to *Fraulein* Poole, *Frau* Weiss,
and *Herr* Carl Braham. If we laugh at American
speculators for their proclivity towards vermilion
and ochre in their concert-announcements, we must
not let London managers and French singers escape
when they recommend their wares and their Gs by
practices no less empirical!—As we are treating of
masquerade matters, let us mention that in the last
number of the *Gazette Musicale* light is amusingly
thrown upon the real name and country of the
wonderful *cantatrice* announced by the Berlin cor-
respondent of the *Morning Post* (*ante*, p. 148).
Like the Americans in Mrs. Trollope's novel who
apprehended that "Gordon" was a "made-up"
name, we doubted the Piedmontese, Tuscan, Vene-
tian, Roman, or Neapolitan origin of *Normani*:—and
not without cause, as it proves. We now learn that
a Mrs. Norman, who is singing at the Italian Opera
in the Prussian capital with Madame Fodor, Senhora
Pons, and *Fraulein* Delitz (not one of the four
Ladies, by the way, being Italian) is (or was?) a
Miss "Pingley." No extraordinary divination is
required to correct the capital letter; and this done,
the operation yields the Miss Bingley who has for
some years been singing in the opera-houses of Italy
and Sicily; and whose success there has been more
than once adverted to in this journal,—the Italian
musical periodicals being the authority.

Thomas Lovell Beddoes, the author of the beau-
tiful drama entitled 'The Bride's Tragedy' died at
Basle, in Switzerland, on the 26th of January. He
was the son of the late Dr. Beddoes, of Clifton. It
may help to suggest how great is the want of due
encouragement to dramatic talent in this country,
that a poet of such decided genius for that specific
form of composition should not have been induced
to try his fortune on the boards.

MISCELLANEA

Draining the Mines of Sierra-Morena.—An Eng-
lish company have leased the celebrated silver
mines of Guadalcanal, in Seville, in Spain, which
have been under water for a period of 150 years.
Before that time they produced to the Spanish
government 100,000*l.* per annum in duties alone;
and from the proceeds of these the Palace of
the Escorial was built. They were the property
of the Fuchars, rich contractors; who, not satis-
fied with the enormous wealth they derived from
them, secretly took away the ores from a new
lode they discovered without giving notice to the
government, and, to prevent imprisonment and con-
fiscation, they let the water into the mine,—and for
150 years they have remained in the state in which
they were thus left by them. About six months
ago, however, the mines were purchased by an
English company on the most advantageous terms;
and a capital of 10,000*l.* was raised among a few
English adventurers in order to work them. Mr.
Nicholas Harvey, of Hayle, who drained the Lake
of Haarlem in Holland, being one of them, and an
engine of great power having been obtained, and
transported under the direction of Capt. Michell,
this and the engineer, Mr. Duncan Shaw, to the mine,
bids fair soon to drain the 120 fathoms, and discover
its hidden wealth once more. From advices received

since the publication of the foregoing account, the
engine has drained the mine in one month to the
thirty-one fathoms level.—*Morning Paper.*

The Poetry of Science.—It has been a great mis-
take to put Poetry and Science as antitheses. An
age of practical discovery has been held to be *ex
ratione* a non-poetical age. Whatever amount of truth
there may be in the following paragraph, at least it
is *ben trovato*—and the reader will allow that it is
sufficiently poetical. It is from the *Vienna Presse*.
—"Venice is to be bombarded by balloons, as the
lagunes prevent the approach of artillery. Five
balloons, each twenty-five feet in diameter, are in
construction at Treviso. In a favourable wind the
balloons will be launched and directed as near to
Venice as possible; and on their being brought in a
vertical position over the town, the fire will begin by
electro-magnetism. Each of the five bombs fixed
to the boat is in communication with a large galvanic
battery placed on the shore by means of a long
isolated copper wire; the fusee is ignited by cutting
the wire. The bomb falls perpendicularly, and ex-
plodes on reaching the ground. By this means
twenty-five bombs a day may be thrown, supposing
the wind to be favourable. An experiment made at
Treviso on the 9th succeeded completely."

Singular Prophecy.—At a meeting of the Institute of
Actuaries, held a few days since, Mr. Nelson referred to
a prophecy, made in 1829, by their newly-elected President,
Mr. Finlayson. Many years ago their President prophesied
that in 1848 the whole of Europe would be in a state of com-
motion. He need not tell them how fully his prophecy had
been verified. Mr. Finlayson, in reference to this, said,
"He had no wish to be considered a prophet, but the
circumstances actually took place. He merely arrived at
the opinion he had given by calculation, in a Committee
which sat in 1829, on the subject of friendly societies, before
whom he was examined as to the probable rates of interest on
an average of many years thenceforth. He (the Presi-
dent) answered that the rate, on a medium of peace and war,
would range at 4 per cent; on which Lord Althorp asked,
if he allowed nothing for the increase of philanthropy,—
believing firmly that the state of peace was itself nothing
else but a state of incapacity to make war. The Committee
seemed astonished at this doctrine, and one of them (Mr.
Pusey) asked, was war the natural state of men? He
answered that all history showed that the number of years
of peace and war, from any given era, was precisely equal;
and not only so, but that the duration of each succeeding
peace was in exact proportion to the sacrifices of the antec-
edent war; and when the exhaustion so occasioned is repaired,
war will immediately follow. On this dictum, he and his
son completed, from many elements, an estimate of the
exhaustion which Europe had sustained in the twenty-five
years of the war which ended in 1816, and he confidently
predicted that the peace of the world would not be disturbed
by any great commotion until after the year 1847. Many
of most of his literary friends have been aware of this pre-
diction for at least fifteen years or more. It has often been
discussed, but not in print. He regretted to find that the
result he anticipated had occurred."—*Globe.*

No doubt the parties mentioned are Mr. Nelson and
Mr. Finlayson. But the prophecy is not yet fulfilled,—
Europe is not at war: and the internal commotions
are not evidences of renewed energy, but are in great
part brought on by exhaustion. The great powers
have fed their war establishments until the people
have been unable to bear the pressure, though they
do not attribute the burden to its right cause. In
France, their own statistics admit that the physical
condition of the mass of the people has deteriorated
since 1815. If this be the fact, how can it be said
that the commotions of 1848 verify a prophecy that
there would be an outbreak arising from a plethora
of prosperity? The co-incidence is curious; but to
us it seems that the events have a directly opposite
course from that which was to bring them about.

Asylum for Invalid Gentlewomen.—It is proposed
to make an appeal to the benevolence of the public
for the establishment of an asylum for a class of per-
sons for whose wants no public hospitals, as such
places are at present constituted, are adapted. This
class consists of gentlewomen of moderate means, or
who are dependent for support on their own exertions
—and more especially of those in the country
who find it necessary to visit the metropolis for
medical treatment. Such persons are, unfortunately,
too frequently unable to bear the expense of medi-
cal advice, or even of such comforts as invalids can-
not do without. The proposition for this asylum is
at present in its infancy, and it is therefore unneces-
sary to enter into a detail of the plan. It will be
necessary to raise a sum of money to enable the
proposers of it to carry out their very praiseworthy
object, and for this purpose the sympathies of the
philanthropic and affluent must be awakened.

When the expenses necessary for obtaining proper premises and for furnishing them are defrayed, it may be hoped and expected that the institution will become to a great degree a self-supporting one. The first step has been taken, and a temporary committee of ladies has been formed.—*Times*.

Preservation of Books.—About 25 years ago I was annoyed by finding the backs of several rows of books—some in a bookcase having glazed doors—which were kept locked, and others on adjoining open shelves—frequently mildewed. Wiping them carefully cleaned them only for a time, for fresh crops of mildew speedily disfigured them again. Remembering to have seen my father, who always made his own ink, finish off by pouring a small glass of spirits of wine into the ink jar, in order to prevent its becoming mouldy, I lightly washed over the backs and covers of the books with spirits of wine, using as a brush the feather of a goose-quill. I frequently saw the books during the next five years, and I have occasionally seen them since,—and there has not, so far as I am aware, been a single spot of mildew on them since the spirits of wine were applied. I have used spirits of wine to prevent mildew with equally good effect in other cases.—*Correspondent of the Builder*.

Suspension-Bridge at Pesh.—The Suspension-Bridge over the Danube at Pesh was commenced in 1840, according to the designs and under the direction of William Tierney Clark, civil engineer,—and has just been completed at a cost of 650,000*l*. This bridge, which for magnitude of design and beauty of proportion stands first among suspension-bridges, has a clear waterway of 1,250 feet, the centre span or opening being 670 feet. The height of the suspension towers from the foundation is 200 feet, being founded in 50 feet of water. The sectional area of the suspending chains is 520 square inches of wrought iron, and the total weight of the same 1,300 tons. This is the first permanent bridge since the time of the Romans which has been erected over the Danube below Vienna; it having been considered impossible to fix the foundations in so rapid a river, subject to such extensive floods, and exposed to the enormous force of the ice in the winter season. It now, however, stands as another monument of the skill and perseverance of our countrymen. The bridge was opened for the first time, not to an ordinary public, but to a retreating army, on the 5th of January, 1849,—by which the stability of the structure was put to the most severe test. This cannot be better described than by referring to the letter of a correspondent, who writes:—"First came the Hungarians in full retreat and in the greatest disorder, hotly pursued by the victorious Imperialists; squadrons of cavalry and artillery in full gallop, backed by thousands of infantry—in fact, the whole platform one mass of moving soldiers; and during the first two days, 60,000 Imperial troops, with 270 pieces of cannon, passed over the bridge."—This fact cannot but be of importance to the scientific world; since it proves that suspension-bridges, when properly constructed and trusted according to the design of Mr. Clark, may be erected in the most exposed places, while their cost in comparison with stone bridges is comparatively insignificant.—*Times*.

TO CORRESPONDENTS.—E. F.—One of the Disfranchised—E. T. L.—Mimmerus—A. P., of Frankfurt—P.—Dr. S.—J. D.—received.

A. O. Z.—The *Athenæum* cannot open its pages to mere speculations. The question of the antithetical action of cohesion and repulsion has engaged the attention of philosophers; but these powers in the present state of our knowledge can scarcely be included in "the idea of polarity."

R. H.—We have received a letter from this correspondent; who has taken the pains to go over to the Isle of Stronsa, in the Orkneys, for the purpose of ascertaining if any one could recollect the features of the animal which was stranded there in 1803,—and which, we ventured to state, we believed to be a species of shark, and not a sea serpent. Our correspondent succeeded in finding four persons,—three of whom could not write their own names—whose account of the animal he has sent to us. On comparing these accounts with the descriptions of the basking shark—to which species we supposed the Orkney animal might belong—he finds that there are many points of difference. We are not at all surprised at this; and must say, that we would rather trust to an inference with regard to the structure of the whole animal from a single bone by such observers as Prof. Owen than to any amount of such testimony as is sent us by our correspondent.

Messrs. RIVINGTON have nearly ready for Publication the following Books:—

I. **THE GREEK TESTAMENT**; with a critically revised Text; a Digest of various Readings; Marginal References to Verbal and Idiomatic Usage; and a copious Critical and Exegetical Commentary in English.

By HENRY ALFORD, M.A.
Vicar of Wymeswold, Leicestershire, and late Fellow of Trinity College, Cambridge. In 2 vols. 8vo.

II. **OUTLINES of the CHRISTIAN CHURCH**, and of PAPAL ROME, as traced in the Visions of Daniel and St. John.
By BENJAMIN HARRISON, M.A., Archdeacon of Maidstone.

III. **MEDITATIONS from the FATHERS of the FIRST FIVE CENTURIES**, arranged as Devotional Exercises on the BOOK of COMMON PRAYER. Intended to promote Soundness in the Faith, and Holiness of Life.

By the Rev. J. ENDELL TYLER, B.D.,
Rector of St. Giles-in-the-Fields, and Canon Residentiary of St. Paul's. In 2 vols.

IV. The Fourth Edition of **LECTURES, HISTORICAL, DOCTRINAL, and PRACTICAL, on the CATECHISM of the CHURCH of ENGLAND**.
By FRANCIS-RUSSELL NIXON, D.D.,
Lord Bishop of Tasmania.

V. **ESSAYS on SUBJECTS connected with the REFORMATION in ENGLAND**. (Reprinted from the BRITISH MAGAZINE, with Additions.)
By the Rev. S. R. MAITLAND, D.D. F.R.S.

VI. **CATECHESIS; or, Christian Instruction**. Preparatory to CONFIRMATION and FIRST COMMUNION. Intended as an Introduction to, and printed uniformly with, Dr. Wordsworth's *Theophilus Anglicanus*.

By the Rev. CHARLES WORDSWORTH, M.A.
Warden of Trinity College, Glenalmond.

VII. **USE and ABUSE; a Tale**. By the Author of 'Wayfaring Sketches among the Greeks and Turks, on the Shores of the Danube, by a Seven Years' Resident in Greece.'

VIII. **A NEW GENERAL ECCLESIASTICAL DICTIONARY**.
By the Rev. EDWARD H. LANDON, M.A.,
Author of 'A Manual of Councils.' In 6 vols.

IX. **ADDRESSES on MISCELLANEOUS SUBJECTS**. CONTENTS:—I. The Profitable Employment of Time. 2. Dr. Johnson. 3. Columbus. 4. Sir Walter Raleigh. 5. England and her Colonies.
By the Rev. JAMES S. M. ANDERSON, M.A.,
Perpetual Curate of St. George's Chapel, Brighton, and
Preacher of Lincoln's Inn.

X. **THE APOCALYPSE**, containing the Original Greek Text from the best MSS., and a revised ENGLISH TRANSLATION, in the form of a HARMONY; with NOTES. Forming a Supplement to the Hulsan Lectures on the Apocalypse.
By CHRISTOPHER WORDSWORTH, D.D.,
Canon of Westminster.

XI. **THE SERVANTS' HALL; a Tale**.
Edited by a Clergyman. In small 8vo.

XII. **HANDBOOK of ANCIENT GEOGRAPHY and HISTORY**. Translated from the German of Putz, by the Rev. R. B. PAUL, M.A., and edited by the Rev. T. K. ARNOLD, M.A. In 12mo. 6s. 6d. (Ready.)

XIII. **A Collected Edition of the SACRED ALLEGORIES of the late Rev. WILLIAM ADAMS, M.A.** With Memoir and Portrait of the Author. Elegantly printed in one volume.

XIV. **CORPUS IGNATIUM; or, a Complete Body of the Ignatian Epistles**: Genuine, interpolated, and Spurious, according to the three Recensions. With numerous Extracts, in Syriac, Greek, and Latin, and an English Translation of the Syrian Text; and an Introduction and copious Notes.
By WILLIAM CURETON, M.A. F.R.S.,
of the British Museum. (In one volume.)

RIVINGTONS, St. Paul's Churchyard, and Waterloo-place.

THE AUTHORISED TRANSLATION OF COSMOGRAPHY.
This day is published, an Edition of
HUMBOLDT'S COSMOGRAPHY (Col. Sabine's authorised English Translation), printed uniformly with Murray's 'Home and Colonial Library.' Vols. I. and II., Price 1*l*. 10*s*. 6d. each.
The Library Edition, in 2 vols. post 8vo. price 12*s*. each, will be had.

London: Longman, Brown, Green, & Longmans; and John Murray, Albemarle-street.

NOW READY AT ALL THE LIBRARIES,

In 3 vols. post 8vo.
THE LANASHIRE WITCHES.
A ROMANSE BY HENRIETTA FOREST.
By W. HARRISON AINSWORTH, Esq.
"A story of great interest. The local descriptions are all admirable. In fact, Mr. Ainsworth in this romance has made excellent use of much profound and curious knowledge both of the time and the scene in which the action is laid."—*Examiner*.
Henry Colburn, Publisher, 13, Great Marlborough-street.

On Wednesday will be published, post 8vo. cloth, price 6*s*.
THE NEMESIS of FAITH. By J. A. FROUDE, M.A. Fellow of Exeter College, Oxford.
London: John Chapman, 142, Strand.

Price 2*s*.
A LETTER to the Right Reverend Doctor MAN HEINFETTER, Author of 'Rules for ascertaining the Sense conveyed in Ancient Greek Manuscripts.'
Crusader & Co., Paternoster-row.

Preparing for publication,
POEMS and ESSAYS. By HANLEY COLERIDGE. To which will be prefixed a Memoir of the Author, by his Brother, the Rev. DERWENT COLERIDGE, Esq.
Edward Moxon, Dover-street.

This day is published, in 8vo. cloth lettered, price 1*l*.
LETTERS on the THEORY of PROBABILITY. LITTES, applied to the Political and Moral Sciences, by M. A. QUETELET. Translated from the French by Mr. J. DOWNES.
London: Charles & Edwin Layton, 120, Fleet-street.

This day is published, price 16*s*. in cloth, gilt edges, a New Edition corrected to the present time, of
PAXTON'S BOTANICAL DICTIONARY, comprising the Names, History, and Culture of all Plants known in Britain, with a full explanation of Technical Terms. Prepared as an instant resource and standard of consultation, invaluable to all lovers of Horticulture in every branch.
For the convenience of persons possessing the First Edition, a SUPPLEMENT, containing all the New Plants since its appearance, is published, price 1*s*. in cloth.
Bradbury & Evans, 11, Bowdler-street.

Just published, in 1 vol. 8vo. price 10*s*. 6d., 200 pages.
GOVERNMENT by COMMISSIONS THE GAL and PERICULOUS. The Nature and Effects of Commissions of Inquiry and other Crown-appointed Commissions, the Constitutional Principles of Taxation; and the Rights, Duties, and Importance of Local Self-Government.
By J. TOULMIN SMITH, Esq., of Lincoln's Inn, Barrister-at-Law.
S. Sweet, 1, Chancery-lane.

CALIFORNIA, and the MORMONS.
LATTER-DAY SAINTS.
Emigrants and others who may wish to know the History and Character of the MORMONS, now established on Salt Lake California, are recommended to purchase CARWELL'S 'VIEW OF THE MORMONS,' price 1*s*. 6d., and the 'PROPHET OF THE NINETEENTH CENTURY,' by the same Author, price 7*s*. 6d.; both published by Messrs. Rivington, St. Paul's Churchyard, and Waterloo-place.

Lately published, 8vo. (pp. 70) price 2*s*. 2*s*.
IMMORTALITY; its Real and Alleged Denies. Being an Endeavour to ascertain how far the Immortality of the Human Soul is discovered by Reason. By J. T. GRAY. 2nd edition, revised and enlarged.
"We read this work before, we have republished it now, with high sense of its ability."—*Evangelical Christian*.
London: Jackson & Walford, 15, St. Paul's Churchyard.

In royal 4to. with 15 Plates, it is
THE DODO and ITS KINDEEN.
By H. E. STRICKLAND, M.A., and A. G. MELVILLE.
"The labour expended on this book, and the beautiful manner in which it is got up, render it a work of great interest to the naturalist. We can recommend it not only as a pleasant reading-book on an interesting subject, but as a model, in many respects how such subjects in natural history should be treated."
Hecmar, Feb. 10, 1851.

"One of the best and most interesting monographs with which is our fortune to be acquainted."—*Blackwood*, Jan. 1851.
Reeve, Benham & Reeve, King William-street, Strand.

THE PERRAGE.
Now ready, with the Arms bound and gilt.

MR. LODGE'S PERRAGE
BARONETAGE for 1851.
CORRECTED THROUGHOUT TO THE PRESENT DATE FROM THE PERSONAL COMMUNICATIONS OF THE NOBILITY, UNDER THE SUPERINTENDENCE OF HER MAJESTY AND PRINCE ALBERT.
"It is gratifying that the country should possess so valuable a record as this of its highest classes. It is at once beautiful, topography, correct in detail, and elegant in binding; in fact, it is all respects a royal book, as the only work of its kind ever published by the royal patronage should be. To insure its accuracy the whole is kept constantly in type, so that every change which occurs throughout the year is recorded in its proper place, the line being also submitted to the revision of the noble nobles describes. For all the purposes of information, therefore, and subjects, Mr. Lodge's Perrage is, of course, and must be, acknowledged authority."—*Chronicle*.
Saunders & Otley, Publishers, Conduit-street.

GERMAN LANGUAGE.
WITTICH'S GERMAN for BEGINNERS, or, Progressive Exercises in the German Language. 1st edition, price 5*s*.

Wittich's German Tales; or, Progressive German Reader. Price 6*s*.

Wittich's German Grammar. Price 6*s*.

Wittich's Key to German for Beginners. Price 6*s*.
These books form the most complete system of instruction yet published in England, and are particularly adapted for those who wish to acquire the language for conversation, as well as for tuition.
D. Nutt, Fleet-street; Williams & Norgate, Henrietta-street, Covent-garden; Taylor & Walton, Publishers to University College, Upper Gower-street.

THE NATURAL SYSTEM OF BOTANY.

Published this day, in fcp. 8vo. price 3s. cloth.
OBSERVATIONS ON NATURAL SYSTEMS OF BOTANY. By JAMES L. DRUMMOND, M.D., Prof. of Anatomy and Physiology in the Royal Belfast Institution.

By the same Author.
FIRST STEPS TO BOTANY. 4th edition. 9s.
LETTERS to a YOUNG NATURALIST. 4th edition. 7s. 6d.
 London: Longman, Brown, Green & Longmans.

Just published, in 1 volume, 8vo. price 13s. cloth.
THE PHILOSOPHY OF RELIGION. By J. D. MORELL, M.A., Author of an Historical and Critical View of the Speculative Philosophy of Europe in the Nineteenth Century.
 London: Longman, Brown, Green & Longmans.

DR. GEORGE MOORE'S WORKS.
 This day is published, the 2nd edition, in One Volume, post 8vo. price 8s. cloth.
MAN AND HIS MOTIVES. By GEORGE MOORE, M.D., Member of the Royal College of Physicians.

"Instructive, excellent."—*Literary Gazette*.
 "A book demanded by the times."—*British Quarterly Review*.
 "Sound and sagacious, convincing the understanding and soothing the heart."—*Atlas*.

Also, by the same Author,
THE POWER OF THE SOUL over the BODY, considered in Relation to Health and Morals. 4th edition. Post 8vo. price 7s. 6d.
THE USE OF THE BODY in Relation to the SOUL. 2nd edition. Post 8vo. price 9s.
 London: Longman, Brown, Green & Longmans.

MAUNDER'S POPULAR TREASURES.
 New Edition, corrected and enlarged, price 10s. each work, fcp. 8vo. cloth; or 12s. bound in embossed roan.
THE BIOGRAPHICAL TREASURY: a Dictionary of Universal Biography; comprising above 12,000 names.

THE SCIENTIFIC and LITERARY TREASURY: a copious Popular Encyclopedia of the Belles-Lettres.
THE HISTORICAL TREASURY: an Outline of Universal History; separate Histories of every Nation.
THE TREASURY OF KNOWLEDGE and LIBRARY OF REFERENCE: a Compendium of Universal Knowledge.

THE TREASURY OF NATURAL HISTORY; a Popular Dictionary of Animated Nature. 900 Woodcuts.
 London: Longman, Brown, Green & Longmans.

Fourth Edition, carefully revised, with new Discoveries introduced by the Author, in fcp. 8vo. with numerous Plates, price 10s. 6d. cloth.

CONVERSATIONS ON NATURAL PHILOSOPHY: in which the Elements of that Science are fully explained, and adapted to the comprehension of Young Persons. By JANE MARCET.

By the same Author, New Editions of
CONVERSATIONS ON CHEMISTRY. 2 vols. 8vo. price 10s. 6d. cloth.

CONVERSATIONS ON LAND and WATER. 1 vol. 8vo. price 7s. 6d. cloth.

CONVERSATIONS ON POLITICAL ECONOMY. 1 vol. 8vo. price 7s. 6d. cloth.

CONVERSATIONS ON VEGETABLE PHYSIOLOGY. Plates, 9s.
 London: Longman, Brown, Green & Longmans.

MR. MACAULAY'S ESSAYS AND POEMS.
 Fifth Edition, in 3 vols. 8vo. price 30s. cloth.

MR. MACAULAY'S CRITICAL and HISTORICAL ESSAYS contributed to the Edinburgh Review. Also, a New Edition, in 10mo. price 4s. 6d.; morocco, 10s. 6d.

MR. MACAULAY'S LAYS OF ANCIENT GREECE. 1 vol. 8vo. price 7s. 6d. cloth.

SIR JAMES MACKINTOSH'S WORKS. 3 vols. 8vo. price 30s. cloth.

SYDNEY SMITH'S WORKS. 3 vols. 8vo. price 30s. cloth.

LORD JEFFREY'S CONTRIBUTIONS. 1 vol. 8vo. price 7s. 6d. cloth.

London: Longman, Brown, Green & Longmans.

LONGMAN'S ENCYCLOPEDIA OF AGRICULTURE. The Fifth Edition, with Supplement, in One very thick Volume, 8vo. with nearly 1,300 Woodcuts, price 50s. cloth.

By J. C. LONGMAN, F.L.C. & H.S. Ac., Author of the Encyclopedia of Gardening, &c. The SUPPLEMENT, illustrated with 100 Wood Engravings, may be had separately, 5s.

By the same Author.
AN ENCYCLOPEDIA OF GARDENING. 50s.
MORTUS BRITANNICUS. 31s. 6d.
AN ENCYCLOPEDIA OF PLANTS. 73s. 6d.
AN ENCYCLOPEDIA OF RURAL ARCHITECTURE. 63s.

AN ENCYCLOPEDIA OF TREES and SHRUBS. 50s.
 London: Longman, Brown, Green & Longmans.

In One very thick Vol. 8vo. 2l. 10s. the Third Edition.
DR. URE'S DICTIONARY OF ARTS, MANUFACTURES, and MINES; containing a clear description of their Principles and Practice. Third Edition, corrected throughout. With 1,241 Woodcuts.—Also,
RECENT IMPROVEMENTS in ARTS, MANUFACTURES, and MINES; being the 2nd Edition of the First Supplement to 2nd Edition of his 'Dictionary.' 8vo. price 14s.

London: Longman, Brown, Green & Longmans.

Just published, in One Volume, post 8vo. price 8s. 6d. cloth.
MISCELLANEOUS WRITINGS OF PASCAL; consisting of Essays, Letters, Conversations, &c.; the greater part unpublished heretofore in England, and a large portion from Original MSS. Translated from the French of M. Faugère, by G. PEARCE, Esq., Editor and Translator of 'Pascal's Provincial Letters, with M. Villamain's Essay, &c.'

Also, uniform with the above, post 8vo. price 8s. 6d. cloth.
THE PROVINCIAL LETTERS OF PASCAL; with an Essay on Pascal, considered as a Writer and Moralist, by M. Villamain. Newly translated from the French; with Memoir, Notes, and Appendix.

"As these letters were the first model of French prose, so they still remain the objects of unqualified admiration."—*The writings of Pascal* "fourish in immortal youth."—*Edinburgh Review*.
 London: Longman, Brown, Green & Longmans.

In One very large Volume, 8vo. illustrated by above Three Thousand Engravings on Wood, price 32. 12s. 6d. cloth.
AN ENCYCLOPEDIA OF CIVIL ENGINEERING, Historical, Theoretical, and Practical. By EDWARD GREY, F.R.S. & C.E.

"A desideratum in the history of engineering science is supplied by the publication of this remarkable volume. There is not a member of the community, from the highest engineer to the humblest surveyor, who will not find here materials to enrich his mind and extend his knowledge."—*Irish Nat. Gaz.*
 London: Longman, Brown, Green & Longmans.

MR. TOOKE ON PRICES and CURRENCY.
 Lately published, in 8vo. price 12s. cloth.

A HISTORY OF PRICES, and of the State of the Circulation, from 1830 to 1870 inclusive, with a general Review of the Currency Question. By THOMAS TOOKE, Esq., F.R.S., Being a Continuation of the 'History of Prices from 1793 to 1830.'
 "Mr. Tooke's admirable volumes are at once the most faithful record and the most philosophical authority upon questions of price."—*Daily News*.
 London: Longman, Brown, Green & Longmans.

Of whom may be had, 3 vols. 8vo. price 48s.
Mr. Tooke's History of Prices, from 1793 to 1830.

DR. TODD'S CYCLOPEDIA OF ANATOMY.
 Just published, 8vo. with Woodcuts, price 3s. Part XXXIV. of **THE CYCLOPEDIA OF ANATOMY and PHYSIOLOGY.** Edited by ROBERT R. TODD, M.D., Professor of Physiology, and of General and Morbid Anatomy, in King's College, London.

Contents.—Section (concluded), by Dr. Carpenter; Semen, by Drs. Wagner and Leuckart; Sensation, by Dr. Todd; Sensitivity, by Dr. Todd; Serous and Synovial Membranes, by Dr. Brinton; Sesamoid Bones, by S. R. Pittard, Esq.; Seventh Pair of Nerves, by Dr. Brinton; Shell, by Dr. Carpenter; and Shoulder Joint (General Anatomy), by Dr. Bowed.

Vols. I. to III. 8vo. with numerous Woodcuts, 7s. cloth; and Parts XXX. to XXXIV. 5s. each, sewed.
 Part XXXV. will be published in February.

London: Longman, Brown, Green & Longmans.

Just published, in 3 vols. 8vo. price 30s. cloth.
LETTERS OF WILLIAM III. and LOUIS XIV. and of their MINISTERS. Edited by P. GRIMBLAT.

"Opening the volumes... we have been gradually and very deeply interested in them. They are a valuable addition to our historical literature, and must be consulted by all future investigators who would illustrate this period, or fairly understand the leading political characters of the day. Though the editor is a foreigner, he writes with the fluency and idiomatic correctness of a native, and the numerous notes he has furnished display extensive and accurate knowledge of our political history. The letters... really elucidate an obscure period, set the character of distinguished personages in a clearer light, and supply many interesting glimpses of the anomalous condition of English politics and parties... The whole scene is rich and deeply interesting, and we learn from it with a more vivid conception of the age and of its chief actors than we had previously possessed... We part with Mr. Grimblat with sincere regret. He has rendered an important service not only to English but to European history, and the manner in which his editorial functions have been discharged increases the obligation."—*Edinburgh Review*.

London: Longman, Brown, Green & Longmans.

Just published, in 2 vols. post 8vo. price 12s. cloth.
THE FOUNTAIN OF ARETHUSA. By ROBERT EYRES LANDOR, M.A., Author of 'The Fawn of Sertorius,' 'The Impious Feast,' 'Tragedies,' &c.

"The peculiar source of interest in 'The Fountain of Arethusa' is the exhibition of modern society from the more philosophical and rational point of view; but there is a good deal more in the work, which for some readers will possess greater attraction. The introductory part contains some nice delineations of character and pleasant description in England and Germany, marked with a quiet humour. The journey to the Elysian fields is full of strange fantastic incidents and scenes, powerful though somewhat theatrical. There are learned, fanciful and gorgeous descriptions of new Rome and its region; but the second source of peculiar interest is the graphic review of ancient stories, or the sketches of ancient great men, which will remind the reader of the author's previous work, 'The Fawn of Sertorius.'—*Spectator*.

London: Longman, Brown, Green & Longmans.

BETTS'S TRAVELLING MAPS OF ENGLAND, SCOTLAND, and IRELAND, with the Railroads carefully laid down to the present time (those in operation being clearly distinguished from those in progress), the Turnpike and principal Cross Roads, Canals, &c. &c.; size, 5 feet by 2 feet 1. Price on cloth in case for the pocket, 5s. each.

THE LONDON MODERN ATLAS containing TWENTY-FIVE large size Maps, full Coloured. Price, strongly half-bound, 12s. 6d.

London: John Betts, 115, Strand, (nearly opposite Exeter Hall); Simpkin & Co.; Whitaker & Co. Public. Ac. &c.

Royal 8vo. sewed, price 2s. 6d. (by post 3s.) **THE CORRELATION OF PHYSICAL FORCES.** By W. R. GROVE, Esq., M.A., F.R.S.

"The ablest attempt of our time to simplify our views of physical science."—*Medical-Chirurgical Review*.
 London: S. Huggins, 32, Fleet-street.

VEITCH'S HOMER'S ILLIAD—PURE GREEK.
 Just published, 16mo. price 1s. 6d. strongly bound.

HOMER'S ILLIAD. GREEK. Edited by the Rev. WILLIAM VEITCH, Author of 'Greek Verba, Irregular and Defective,' &c.

Mr. Veitch has adopted the Text of Bekker, collated it with other approved editions, and has given it in a clear type, and accompanied with a brief Index Nominum.
 Edinburgh: Oliver & Boyd.
 London: Simpkin, Marshall & Co.

ENGLAND'S COLONIAL EMPIRE.
 Immediately will be published, in 2 vols. 8vo. with Map, **CEYLON: an Historical, Political, and Statistical Account of that Island and its Dependencies.** By CHARLES FRIDMAN, Esq. B.A., F.R.G.S. Author of 'History of the Mauritius.'
 T. & W. Boone, Publishers, 28, New Bond-street, London; Oliver & Boyd, Edinburgh; Milliken, Dublin.

NOTICE.
PROF. H. H. WILSON'S CONTINUATION OF MILL'S INDIA (3 volumes 8vo.) is now ready; bringing the History down to 1833.

"This Continuation ranges with all previous 8vo. editions of Mill's India."
 The Fourth Edition.

MILL'S HISTORY OF BRITISH INDIA, with Prof. WILSON'S NOTES, ILLUSTRATIONS, and CONTINUATION.

Is now complete in 9 volumes 8vo. price 6l. 6s. James Madden, 8, Leadenhall-street.

Just published, 12mo. sewed 1s. 6d. cloth 2s.
HINTS ON PREACHING; being FENELON ON ELOQUENCE. Translated, with a Preliminary Essay on Modern Preaching, by the Rev. ALFRED JENOUR, Incumbent of Regent-square Chapel, St. Pancras.

"Admirable essay."—*Biblical Review*.
 Also, recently published by the same Author, two thousand, 12mo. sewed 3s., or free by post on receipt of five stamps.

THE FIRST SHOCK OF THE GREAT EARTHQUAKE; being an Exposition of the Outpouring of the Seventh Vial. Rev. xvi. 17-21.

"Very able tract."—*Rev. G. S. Fisher, in 'Protestant Inquirer,'* December.
 London: T. D. Thomson, 13, Upper King-street, Russell-square; and Hamilton, Adams & Co.

Just published, 8vo. price 1s., or sent post free for 1s. 6d.
BIELEFELD'S TARIFF OF PAPIER MACHÉ

FRAMES, containing 114 Engravings, including the machine-made Frame Mouldings, which may be had in 12 ft. lengths, without join, or made up complete.

"The frames of Mr. Bielefeld possess the best characteristic of fine carving."—*Art-Union Journal*.
 "The work of Mr. Bielefeld has perfected is one of remarkable elaborateness and beauty."—*Douglas Jerrold*.

By Her Majesty's Royal Letters Patent.
 The Works, 15, Wellington-street North, Strand.

CYCLOPEDIA OF BIBLICAL LITERATURE.

By JOHN KITTO, D.D. F.R.S.

Editor of 'The Pictorial Bible,' &c. Assisted by Forty able Scholars of British, Continental, and American, whose initials are affixed to their respective Contributions.

In Two thick Volumes 8vo., illustrated by Maps, Engravings on Steel, and 504 Engravings on Wood, price 3l.

"It is not too much to say, that this Cyclopædia surpasses every Biblical Dictionary which has preceded it, and that it leaves nothing to be desired in such a work which can throw light on the criticism, interpretation, history, geography, archaeology, and physical science of the Bible."—*Horne's Introduction to the Critical Study of the Scriptures*.

AN ABRIDGMENT OF THE PRECEDING WORK IS IN PROGRESS OF PUBLICATION.

To be completed in Ten Monthly Parts, price 2s. 6d. each, profusely illustrated with Woodcuts.

"As this Abridgment is studiously accommodated to the wants of the great body of the religious public, consolidating in a form at once attractive and instructive, such of the materials of the original work as will be most interesting to the general reader. To those who may still be unprovided with the original work, this Abridgment is cordially recommended, the Publishers being persuaded that it possesses the same superiority over 'Porter's Cyclopædia' of its class, as the original work conspicuously does over those which aim at a higher crudition."

ENCYCLOPEDIA BRITANNICA.

Seventh Edition. Edited by PROFESSOR NAPIER.

In 21 Volumes 4to., illustrated by 500 Engravings on Steel, and many Thousands on Wood.

An Index of 68,000 References, compiled with great industry and judgment, is appended to the Work, forming a ready key to its multifarious contents.

"This is the really cheap Encyclopædia; for that only is cheap which is excellent. Now that the country is being deluged with diluted stuff, compounded from Germany and America, what hope is there for the science and literature of England, that publishers dare ever again venture on such another work as this?"—*Athenæum*.

"The Encyclopædia Britannica is a rich storehouse of knowledge, reflecting honour upon the age and country that have produced it. We know of nothing in any language approaching to it in fulness and accuracy of matter, or in excellency of arrangement."—*Standard*.

BLACK'S GENERAL ATLAS OF THE WORLD.

New Edition, revised and corrected throughout; with numerous additional Maps, and an Index of 57,000 Names. In a handsome volume, strongly half-bound in morocco, with gilt-leaves, price 2l. 10s.

The work is in every respect accommodated to the present advanced state of geographical research; and whether on the ground of accuracy, beauty of execution, or cheapness, the Publishers invite a comparison with any other work of its class.

BLACK'S SCHOOL ATLAS OF MODERN GEOGRAPHY;

An entirely New Collection of Maps, drawn by W. HUGHES, F.R.G.S., Professor of Geography in the College for Civil Engineers. The Maps of Royal Quarto size, bound in 8vo. price 10s. 6d.

"The best Atlas of Modern Geography that has as yet fallen in our way." It is at once a duty and a pleasure to recommend it.
English Journal of Education.
 Edinburgh: Adam & Charles Black. London: Longman & Co.; Simpkin & Co.; Whitaker & Co.; and Hamilton & Co.

THE PEOPLE'S DICTIONARY of the BIBLE, with Maps and Engravings, SECOND EDITION, 1,208 pages, may be had complete in 5 vols. two bound, price One Guinea, or in 40 Monthly Parts, of each; Part I. this day.

"A rich store of Biblical knowledge."—*British Quarterly*.
John Wiley, Aldine Chambers, Paternoster-row, has now ready for delivery the

NEW WORK BY DR. CHEEVER.

THE JOURNAL

THE PILGRIMS AT PLYMOUTH, IN NEW ENGLAND IN 1620.

Reprinted from the Original Volume.
With Historical and Local Illustrations of Providences, Principles, and Persons.
By GEORGE R. CHEEVER, D.D.
Author of 'Wanderings on the Mont Blanc and Jungfrau Alps,' &c. &c. &c.

The Original Journal in 108 pages, the Illustrations of Providences, Principles, &c., in 260 pages, forming one post 8vo. volume, of 368 pages, price 3s.

A RELATION OR

Journal of the beginning and proceedings of the English Plantation settled at Plymouth in New England, by certain English Adventurers both Merchants and others.
With their difficult passage, their safe arrival, their joyful building of, and comfortable planting themselves in the now well defended Towns of NEW PLYMOUTH.

AS ALSO A RELATION OF FOVRE

several discourses since made by some of the same English Planters there resident
I. In a journey to PLYMOUTH, the habitation of the Indians, the great King Massasoit; or, also their manner, the answer and entertainment they had of him.

II. In a voyage made by ten of them to the Kingdoms of Nawset, to make a boy that had lost himself in the woods; with such accidents as befell them in that voyage.

III. In their journey to the Kingdoms of Namsaschet, in defence of their great King Massasoit, against the Narragansetts, and to revenge the supposed death of their Interpreter Tisquantum.

IV. Their voyage to the Massachusetts, and their entertainment there.
With an answer to all such objections as are any way made against the lawfulness of English plantations in those parts.

LONDON.
Printed for John Smith, and are to be sold at his shop at the two Greyhounds in Cornhill near the Royal Exchange. 1623.

MRS. LOUDON'S WORKS

BOTANY AND GARDENING.

It would be difficult to find elsewhere, in the English language, so large a mass of information on Gardening and Botany as these volumes contain; and when to that is added, beautifully Coloured Drawings of about Fifteen Hundred of our most charming species of Greenhouse and Garden Plants, and Wild Flowers, the series is rendered nearly perfect. Each section of the work is sold separately; and only a few copies remain, at the following reduced prices:—

THE LADIES' FLOWER-GARDEN of ORNAMENTAL ANNUALS. By Mrs. LOUDON. In Forty-eight beautifully-coloured Plates, containing upwards of Three Hundred Figures of the most desirable Greenhouse Plants, with full directions for their culture. 4to. cloth, lettered, 12. 12s.; or half-bound morocco, gilt edges, 22. 2s.

THE LADIES' FLOWER-GARDEN of ORNAMENTAL BULBOUS PLANTS. By Mrs. LOUDON. In Fifty-eight coloured Plates, containing above Three Hundred Figures of the most desirable Bulbous Flowers, with descriptions and directions for cultivation. Demy 4to. cloth, lettered, 22. 2s.; or half-bound morocco, gilt edges, 22. 10s.

THE LADIES' FLOWER-GARDEN of ORNAMENTAL PERENNIALS. By Mrs. LOUDON. In Ninety-eight coloured Plates, containing Five Hundred Figures of Hardy Perennial Flowers, with descriptions and directions for their cultivation. 3 vols. demy 4to. cloth, lettered, 32. 10s.; or half-bound morocco, gilt edges, 42. 4s.

THE LADIES' FLOWER-GARDEN of ORNAMENTAL GREENHOUSE PLANTS. By Mrs. LOUDON. In Forty-two coloured Plates, and containing about Three Hundred Figures of the most desirable Greenhouse Plants, with their description and cultivation. Demy 4to. cloth, lettered, 12. 12s.; or half-bound morocco, gilt edges, 22. 2s.

BRITISH WILD FLOWERS. By Mrs. LOUDON. In Sixty Plates, containing Three Hundred and Fifty Species, beautifully coloured. This work includes those British Plants which are at once common and ornamental, as it is intended principally for the use of Ladies taking country walks, who may wish to know the names of Flowers they meet with in the fields and hedgerows, and some particulars respecting them. Demy 4to. cloth, lettered, 12. 12s.; or half-bound morocco, gilt edges, 22. 10s.

MR. WESTWOOD'S BRITISH INSECTS.

BRITISH BUTTERFLIES, and their TRANSFORMATIONS. Exhibited in a Series of Forty-two coloured Plates, by H. N. HUMPHREYS, Esq.; with Descriptions by J. O. WESTWOOD, Esq. F.L.S. &c. This Work contains upwards of Four Hundred and Fifty Figures, showing the Caterpillar, Chrysalis, and perfect Butterfly of each species, together with the Plants on which they are usually found, carefully coloured from Nature. Demy 4to. cloth, lettered, 12. 12s.; or half-bound morocco, gilt edges, 22. 10s.

BRITISH MOTHS, and their TRANSFORMATIONS. Exhibited in a Series of One Hundred and Twenty-four coloured Plates, by H. N. HUMPHREYS, Esq.; with Descriptions by J. O. WESTWOOD, Esq. F.L.S. &c. Upwards of Two Thousand Three Hundred Figures, of the natural size, are given in this work, carefully coloured. 3 vols. 4to. cloth, lettered, 42. 4s.; or half-bound morocco, gilt edges, 52. 2s.

LONDON: Wm. S. Orr & Co. 5, Auen-corner; and 147, Strand.

This day is published, price 6s.
EXTRACTS FROM GREEK AUTHORS.
With Notes and a Vocabulary.
By Sir DANIEL K. SANDFORD,
Professor of Greek in the University of Glasgow.
A new edition, carefully revised.

By the same Author,

RULES and EXERCISES in HOMERIC and ATTIC GREEK. To which is added, a SHORT SYSTEM of GREEK PROSODY. A new edition, in 12mo. 6s. 6d. bound.

An INTRODUCTION to the WRITING of GREEK, for the Use of the Junior Greek Classes in the University of Glasgow. A new edition, 12mo. 3s. 6d. bound.

THE GREEK GRAMMAR of Dr. F. THIERSCH. Translated from the German, with brief Remarks. In 1 large vol. 8vo. 10s.
William Blackwood & Sons, Edinburgh and London.

NEW PUBLICATIONS NOW READY.

1.
CAPT. MARRYAT'S JUVENILE LIBRARY.

NOTICE.—The Second and Concluding Part of
THE LITTLE SAVAGE,

By CAPT. MARRYAT,

Is now ready, and may be had of all Booksellers.

2.
THE LITTLE SAVAGE,

Now complete in 2 vols., 8 Illustrations, bound in cloth, price 10s.

3.
THE CHILDREN OF THE NEW FOREST.

By CAPT. MARRYAT.

THIRD EDITION.

2 vols. cloth, illustrations, price 10s.

4.
MUSINGS OF A MUSICIAN.

By HENRY C. LUNN, Esq.

New and Improved Edition, handsomely bound, gilt edges, price 4s.

5.
THE COMPLIMENTS OF THE SEASONS.

By PIERS SHAFTON.

12 Illustrations, price 3s. 6d. bound.

HURST & Co. 27, King William-street, Strand.

VICTORIA LIFE ASSURANCE COMPANY.

18, King William-street, City. Established 1828.

Trustees.—Benjamin Hawes, Esq.; Charles Baldwin, Esq.; Thomas Nesbitt, Esq.

The Directors solicit attention to their new Prospectus Almanack for the present year, in which the peculiar advantages offered by the Company to assureds are fully explained.

On Policies taken out for the whole term of life, one-third of the premium may remain unpaid till death, or one-half may remain on credit for five years. Extended permission to travel or reside abroad is granted, and a new scale of extra premiums for foreign risks is published.

Four-fifths, or 80 per cent. out of the profits are appropriated to assureds entitled to share therein.

Advances are made to assureds on assignable property or income, and also on the guarantee of most undoubted personal sureties.

WILLIAM HATHAY, Actuary and Secretary.

CORPORATION OF THE AMICABLE SOCIETY, for a Perpetual Assurance Office. Incorporated by Charter of Queen Anne, A.D. 1708—50, Fleet-street, London.

Directors.

The Hon. Frederick Byng John Hodgson, Esq. Q.C.

John Ebenezer Davies, Esq. Sir William Magray, Bart.

Cobbelet Derby, Esq. Mr. Serjeant Merewether

William Everett, Esq. John Howard, Esq.

Richard Henry Goulson, M.D. The Rt. Hon. Sir Edward Ryan

Thophilus Thompson, M.D.

The Amicable Society is the oldest Institution in existence for granting Assurances on Lives.

There is no proprietary body, and the whole of the profits are divided among the representatives or nominees of the deceased members.

Bonus Policies are granted, entitling the Assured to a special division of the profits, either by way of addition to the sum guaranteed, or diminution of the future premiums, or an equivalent payment in money, at the option of the parties.

Policies for specified or fixed sums are granted at reduced rates of premium, the assured in such policies not becoming members of the Society, or participating in the profits.

T. GALLOWAY, Registrar.

NORTH BRITISH INSURANCE COMPANY. Established in 1800, and incorporated by Royal Charter.

London Office, 4, New Bank-building, City, and 10, Pall Mall East. Chief Office, 11, Prince-street, Edinburgh.
Capital, £1,000,000, fully subscribed.

President—His Grace the Duke of SUTHERLAND, K.G.

LONDON BOARD.

Sir PETER LAURIE, Alderman, Chairman.

Francis Warden, Esq., Deputy-Chairman.

Alexander Cockburn, Esq.

John Connell, Esq.

Wm. Petrie Crauford, Esq.

John Irvine Glennie, Esq.

Charles Herteles, Esq.

Physician—John Webster, M.D. F.R.S.

Assurances effected either with or without participation of profits. On the participation scale, the whole profits are divided amongst the assured, after reserving one-fifth against the risk of extraordinary mortality or other contingencies.

The Bonus added to Policies at the last division of profits on the 31st December, 1844, averaged 40 per cent. on the premium paid during the septennial period.

Tables of Rates and every information may be obtained at the Offices of the Company as above.

HENRY T. THOMSON, Secretary.

EDINBURGH LIFE ASSURANCE COMPANY.

PAN.—The Directors of the Edinburgh Life Assurance Company HEREBY GIVE NOTICE, that TWO MODIFICATIONS on the SYSTEM of DIVISION hitherto adopted by them are proposed to be made at and after the 1st August next:—

1. That to all policies existing at the date of such modification a proportion of profit shall be assigned, but shall be payable until the policy shall have expired five years.

2. That during the interval between each septennial division, the Directors shall have power to appropriate an amount bonus to all policies which may become claims during the period current.

The Directors, after the fullest consideration, believe that the principle of division adopted by this Company, with the modification above referred to, is, for all classes of the assured, the most equitable of any that has yet been promulgated.

By order of the Directors,
GILBERT T. FINLAY, Manager.

WM. DICKSON, Secretary.

Edinburgh, 29, George-street, 1st February, 1846.

London, 11, King William-street, City.

N.B. Parties desiring to participate in the Division Plan before the 1st August next will thus be entitled to a share of the profits then to be divided.

DECLARATION OF BONUS.

THE CORPORATION OF THE ROYAL EXCHANGE ASSURANCE give Notice, that in compliance with the system of Participation in Profit adopted in December, 1841, they have declared a BONUS on all Policies, effected subsequently to that year, for the whole term of life, which is subsisting on the 31st December, 1846, and on which three or more annual Premiums had then been paid.

The following Table shows the amount of BONUS on British Policies for the Sum of 1000 each, which had been seven years in force on the 31st December, 1846.

Age when Assured.	Annual Premium.	Amount of Premiums paid.	Bonus by addition to the Sum Assured.	Bonus by reduction of Premium (the sum of 1000).
30	£36 12 6	£186 7 6	£100	£3 4 3
35	39 17 6	200 2 6	100	3 10 7
40	34 0 0	226 0 0	112	4 17 4
45	29 0 0	273 0 0	121	5 7 1
50	45 7 6	317 12 6	134	7 14 3
55	53 6 6	371 12 6	149	10 4 1
60	63 12 6	443 7 6	167	14 7 1
65	78 7 6	548 12 6	188	21 12 1

Assurances may be effected with the Corporation for any sum not exceeding 10,000, on a life.

The Governors and Directors feel persuaded that the Policyholders continue to manifest their confidence in the Corporation, and has maintained a high position during a period exceeding a Century and a quarter;—affords unquestionable security by its invested Capital-Stock;—and distributes among Life Policyholders a share of its profit, resulting in benefits to the Assured which advantageously bear comparison with those obtained from all other offices.

THE ASSURANCES are effected upon every kind of property, February 5, 1846. ALEX. GREEN, Secretary.

MEDICAL, INVALID, and GENERAL LIFE ASSURANCE SOCIETY, 45, Pall Mall, London.

At the last Annual Meeting, held on the 30th November, 1846, it was shown that the business of this Society had materially increased during the past year: 308 new policies were issued, resulting in annual premiums 7,634 12s. A bonus was also declared, by which nearly 2 per cent. per annum was added to all the participating policies. The following statement will show the effect of this bonus on healthy lives, and on the most numerous class of diseased lives:—

Bonus to Policies issued on Healthy Lives at the ages of 20 and 50

N. of Annual Policies issued.	Sum Assured.	Bonus added.	Sum now payable.	N. of Annual Policies issued.	Sum Assured.	Bonus added.	Sum now payable.
4	1000	114 15 6	1114 15 6	4	1000	195 19 6	4195 19 6
1	1000	65 11 11	1065 11 11	1	1000	111 19 7	2111 19 7
1	1000	16 12 3	21612 3	1	1000	27 6 8	2027 6 8

Bonus to Policies issued on Consumptive Lives at the ages of 20 and 50

N. of Annual Policies issued.	Sum Assured.	Bonus added.	Sum now payable.	N. of Annual Policies issued.	Sum Assured.	Bonus added.	Sum now payable.
4	1000	175 17 1	1175 17 1	4	1000	254 15 2	4254 15 2
1	1000	16 6 8	8116 6 8	1	1000	126 15 6	2126 15 6
1	1000	27 12 9	2127 12 9	1	1000	39 4 10	2039 4 10

Copies of the last Annual Report, Forms of Proposal, &c. free on application to FRANCIS G. P. NEISON, Actuary, 25, Pall Mall, London.

THE SPELLING REFORM:

PRINTING DEPARTMENT, OR PHONOTYPY,

UNDER THE SUPERINTENDENCE OF

ALEXANDER JOHN ELLIS, B.A.

FELLOW OF THE CAMBRIDGE PHILOSOPHICAL SOCIETY, AND FORMERLY SCHOLAR OF TRINITY COLLEGE, CAMBRIDGE.

Occasion of the Spelling Reform.—In the present state of English orthography, no man can tell the spelling of a word from its sound, or the sound from its spelling. In order to learn to read and write English, therefore, the student has to learn the look of each individual word, and to commit to memory the names of all its component letters. This is a labour of years, and is completely accomplished by very few—by none in the lower ranks of life. The prevailing ignorance of the lower classes has its main source in this initiatory difficulty.

Object of the Spelling Reform.—To enlarge the present Roman alphabet, by adding 17 new letters (after rejecting *k, g, x*), and thus allow each word to be spelled as it is pronounced by the most careful speakers, so that any one who has learned the 40 letters of the alphabet, may be able to tell the pronunciation of every word he sees which is exhibited in them, and the proper orthography of every word from its proper pronunciation, with mechanical certainty.

Advantages of the Spelling Reform.—1. Great reduction in the time and trouble now required for learning to read. 2. The consequent gain of time for imparting the realties of education, whereby alone the education of the poor can be rendered possible. By far the greater part of the time spent by the frequenters of our National, British, and other schools for the poorer classes, is now consumed in an attempt to acquire the arts of reading and writing—an attempt which is ineffectual in nine cases out of ten. 3. Uniformity of pronunciation, and self-correction of provincialisms. 4. Facilitation to foreigners desirous of

learning English; a facilitation much needed by the Welsh. 5. The foundation of a universal alphabet for reducing all languages to one system of writing, either for the scientific purposes of the comparative philologist, or for the religious labours of the Christian missionary. 6. Reduction in the size of books by the disuse of superfluous letters. 7. The general use of phonetic short-hand, or phonography.

Objections considered.—1. On the ground of *Etymology*. The etymology of a word cannot be properly considered until its phonetic value is known or represented. The present orthography does not represent the sound, and is therefore useless to the etymologist. The resemblance of letters is fortuitous, and irreducible to rule; see *Fancy, phantom, ghost, rhyme, life, you, house, husband, &c. &c.* English etymology is not known, and therefore cannot be destroyed; but all the fancied advantages of the present spelling will exist while there is one dictionary in it preserved in our public libraries. Etymology for the scientific; reading and spelling for every one; a dubious facilitation of etymology would be too dearly purchased at the indubitable expense of educational diffusion. 2. "The books now in existence would be rendered useless." Not to those who can read; those who cannot, would have to learn to read in our present spelling, to use the books; they would have no more to do if Phonetic Spelling were general. But had a new spelling not been introduced, they would have had to learn to spell like those books; this trouble is saved. It is one thing to read Chaucer, and another to spell as he did. For other remarks, see the *Plea for Phonetic Spelling*.

WORKS IN CONNECTION WITH THE SPELLING REFORM,

PUBLISHED BY

F. PITMAN, 1, QUEEN'S HEAD PASSAGE, PATERNOSTER ROW, LONDON.

Price 8s. 6d., in Phonetic Spelling, demy 8vo.

ESSENTIALS OF PHONETICS.

By ALEXANDER JOHN ELLIS, B.A.:

Containing the Theory of a Universal Alphabet, together with its Practical Application to the reduction of All Languages. Written or Unwritten, to One Uniform System of Writing; with Examples in Twenty-seven Languages, preceded by a phonetical account of each, and followed by an exact verbal translation; adapted to the use of Phoneticians, Philologists, Etymologists, Ethnographers, Travellers, and Missionaries.

"The present work is divided into two sections; the former is an elaborate treatise on the theory of Pronunciation; it minutely examines the various inflections of the voice, and ably discusses the use and misuse of the multifarious sounds which constitute speech. It proves the writer to be not only an ardent devotee of the new science of Phonetics, but a laborious student of our own and foreign languages. . . . The author then proceeds still further to develop his system, and adapts it to no less than twenty-seven languages or dialects. The energy and zeal which this task has demanded deserve the highest commendation. His plans should be especially studied by those who profess to teach foreign languages—without a master, as offering the outline (at least) of a mode of virtually communicating sound by printer's ink."

Douglas Jerrold's Weekly Newspaper.

By the same Author, printed in the common orthography, demy 8vo. pp. 180, price 1s. 6d.

A PLEA FOR PHONETIC SPELLING; OR, THE NECESSITY OF ORTHOGRAPHIC REFORM.

Second Edition, entirely re-written, with Improved Tables.

In this work the inconsistencies of the present style of spelling are thoroughly exposed, the deplorable results arising from the consequent difficulty in learning to read displayed, and all the objections hitherto raised against the introduction of phonetic spelling stated and combated.

"Mr. Ellis's work . . . is the production not only of a scholar,

but of an acute philologist. . . . Both the work itself, and the reformation it suggests, are worthy attentive consideration. . . . Two of the most weighty objections against the proposed plan—that it would destroy the etymology of the language, and would nullify the distinction between words of different orthography and signification, but of the same sound—are answered in a most able style. . . . That the author establishes the superiority of the new over the old (spelling) none who read his work with intelligence, and with a desire to learn, can fail to admit."

Douglas Jerrold's Weekly Newspaper.

"We recommend Mr. Ellis's book to general attention. It will be interesting to all classes of readers, even those who are opposed to the science he advocates. It is a book of great labour and research, ingenious and logical, and full of curious matter of information."—*Bath Journal.*

THE ETHNICAL ALPHABET, in a Tabular form, with Examples in Ten Languages, extracted from the *Essentials of Phonetics*. Price 1d.

The following Works are wholly printed in the New Phonetic Spelling.

ELLIS'S PHONOTYPIC ALMANAC for the Year 1848, containing all the usual information given in almanacs, together with a series of Tables of Money, Weights, and Measures, of the principal Foreign Countries as compared with the English. 32 pages, royal 32mo. price 2d., stitched.

THE PHONETIC PRIMER, or First Reading Book. By ALEXANDER JOHN ELLIS, B.A. Third Edition, much improved. Price 4d.

THE SERMON ON THE MOUNT. Price 1½d., or 18 copies for 1s., stiff cover.

CHARLEY'S HOUSE: a Tale for Young Children. By ALEXANDER JOHN ELLIS, B.A. Printed in large type, price 1s. This tale consists chiefly of easy conversations on different subjects, between a young child of five or six years of age and his mother.

The greatest living writer of children's books has repeatedly and most favourably of this little tale, as being well adapted to children, and likely to interest them.

THE PHONETIC JOURNAL for 1848, edited by ALEXANDER JOHN ELLIS, and containing a great number of entertaining and useful papers, together with various intelligence of the progress of the Spelling Reform in the Year 1848. Cloth, price 5s.

THE VICAR OF WAKEFIELD and Selected Poems (including the *Traveller, Deserted Village, and Rime of the Ancient Mariner*), by OLIVER GOLDSMITH. Foolscap 8vo. cloth, price 2s. 6d. An elegant book for a New Year's Gift. A copious explanation of the alphabet in English, French, and German, prefixed.

Foreigners would find this book exceedingly useful to them in learning the Pronunciation of the English Language. ORIGINAL NURSERY RHYMES, being an attempt to substitute playful sense for serious nonsense. By ALEXANDER JOHN ELLIS, B.A. In a coloured wrapper. A New Year's Gift for Young Children.

In Preparation, The NEW TESTAMENT, according to the Authorised Version. Very carefully printed in large type, demy 8vo. stereotyped. Will be ready in the course of February.

The NEW TESTAMENT, Pocket Edition. Arranged in paragraphs, with a ready reference to chapter and verse. Royal 32mo. stereotyped. Will be ready by Easter.

RASSELAS and Select Poems, by Dr. SAMUEL JOHNSON. Will be ready in February. Price 2s. 6d.

SEVERAL SCHOOL BOOKS are in the Press, and will be duly announced.

Every Saturday Morning is published,

THE PHONETIC NEWS,

AND ADVOCATE OF SPELLING REFORM, EDUCATION, PEACE, AND ENLIGHTENED PROGRESS.

Weekly Family Newspaper, Price 4½d. Stamped, wholly printed in the new Phonetic Letters.

This is the only Newspaper in which all words are spelled as spoken. Possessing all the usual requisites and giving all the information usually found in weekly newspapers, it furnishes the correct pronunciation of all foreign names that are introduced.

OFFICE, 344, STRAND.

Printed by JAMES HOLMES, of No. 4, New Ormond-street, in the county of Middlesex, printer, at his office No. 4, Took's-court, Chancery-lane, in the parish of St. Andrew, in the said county; and published by JOHN FRANCIS, of No. 14, Wellington-street North, in the said county. Publisher, at No. 14 in Wellington-street aforesaid; and sold by all Booksellers and Newsvendors.—Agents: for Scotland, Messrs. Bell & Bradfoot, Edinburgh;—for Ireland, Messrs. Jones & Matthews, Dublin.—Saturday, February 17, 1849.